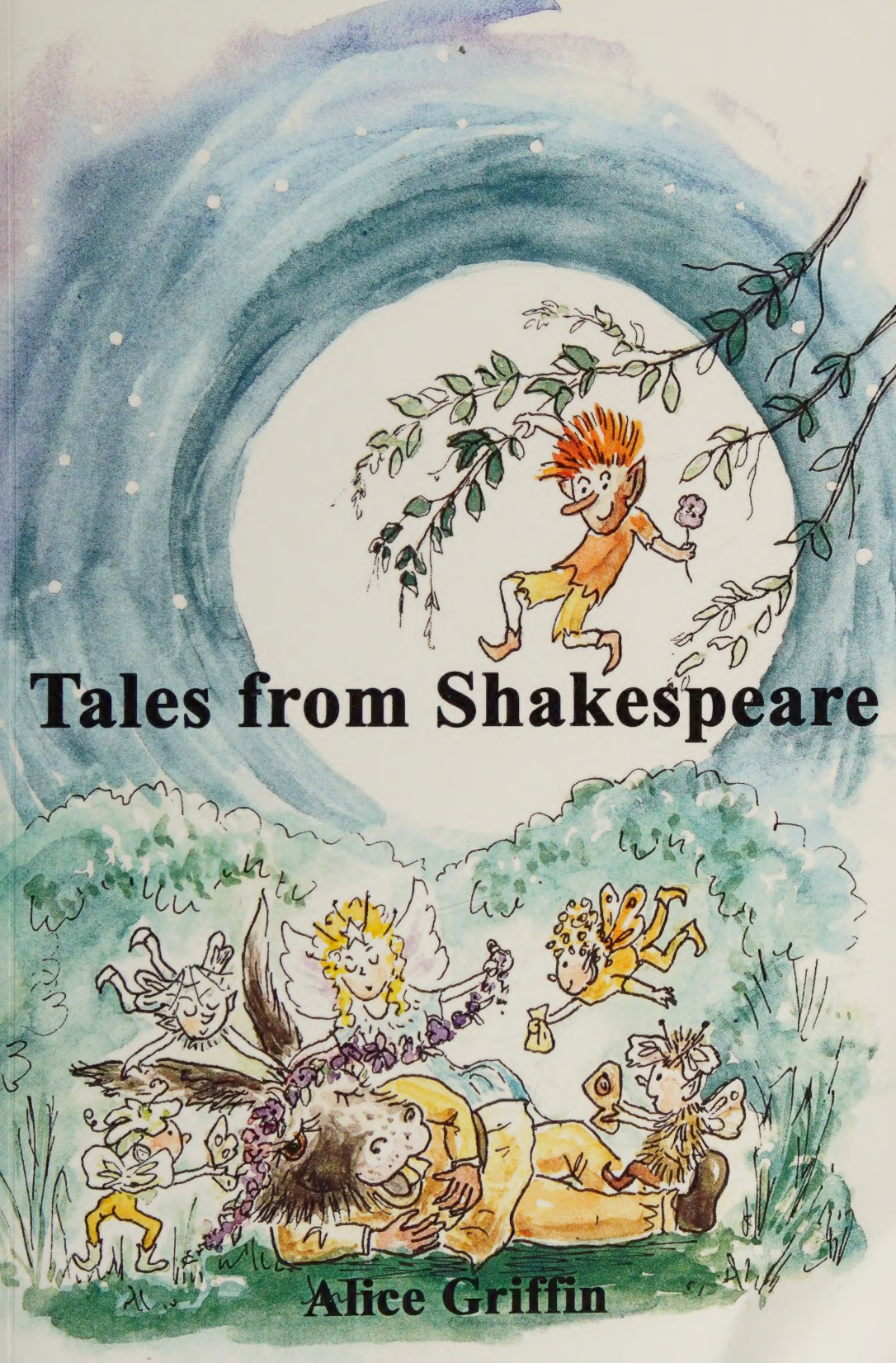

Tales from Shakespeare

Alice Griffin

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Tales from Shakespeare

Alice Griffin

Illustrated by Audrey Griffin

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This book is for:

Jack, Gracie, and Gigi

Your first, but not your last, acquaintance with

William Shakespeare

HORIZON SOCIETY

Presented in recognition of
FAU's prestigious Horizon Society members
and
in memory of our friend Alice Griffin

October 10, 2013

CONTENTS PAGE

Tale and Play

1. Macbeth (from *Macbeth*) 1

2. Prospero the Magician (from *The Tempest*) 11

3. The Magic Love Flower (from *A Midsummer Night's Dream*) 21

4. Lost and Found (from *Twelfth Night*) 29

5. Rosalind and Orlando in the Forest of Arden (*As You Like It*) 35

6. Imogen Walks across Britain (from *Cymbeline*) 43

7. Portia and the Three Caskets (from *The Merchant of Venice*) 49

8. "Star-crossed" Lovers (from *Romeo and Juliet*) 57

9. Hamlet, Prince of Denmark (from *The Tragedy of Hamlet*) 67

10. King Lear and his Three Daughters (from *The Tragedy of King Lear*) 79

11. Teachers' Guides 91 - 97

PREFACE

This book retells for the young reader the stories of Shakespeare's plays, for which he went to diverse sources. They included myths, ballads, histories, novels, and collections of stories by authors like Chaucer, Boccaccio, and Bandello. The plots of Shakespeare's plays were geared to an audience of 2,000 at the Globe Theatre, who were a cross-section of London, from aristocrats to tradesmen, their wives, and teen-aged apprentices. The stories to which they responded were action-filled, including swordplay, intrigue, ghosts, witches, monsters, fairies, villainy, heroism, and of course love triumphant and tragic.

The audience favored double plots, like the two families in "King Lear," where the main plot is history and ballad, and the subplot is from Sir Philip Sidney's *Arcadia.* "Cymbeline" is drawn from Holinshed's *Chronicle*, a history, and from the *Decameron,* as well as a contemporary romance, *Frederyke of Jennen (*1560). "As You Like It" is based on a best-selling novel of the day, *Rosalynde,* by Thomas Lodge. The Malvolio subplot in "Twelfth Night" is original with Shakespeare, as are "A Midsummer Night's Dream" and "The Tempest," both probably written to celebrate royal weddings.

I am grateful to Constance Davis for her assistance with devising a text understandable by young readers. Because Shakespeare wrote modern English, I have used his own dialog, indented and in quotes, with square brackets explaining an occasional archaic word like "thane." I have replaced the second person familiar (thou, thy, thee) with "you." In using minimal punctuation, I have followed the original printed plays in the Quarto and First Folio editions, for which I am indebted to the British Library. I thank Theresa Boucher for her help with the Teacher's Guide and my illustrator Audrey Griffin for her delightful drawings with artistry and humor to which all young people can attest, including the three to whom this book is dedicated.

Macbeth and the Three Witches

Long ago in Scotland Macbeth was the brave leader of the army. They were fighting an army from Norway that had invaded Scotland. It was a long, hard battle that at first the Scots lost. But finally they won when Macbeth's sword struck the Norwegian general. Macbeth struck the general on the head with such force that he was almost sliced in half. After the battle as Macbeth and his friend Banquo traveled home, they met three witches.

The witches looked like three skinny, wrinkled old women with hair on their chins, but they had magic powers. They knew what would happen before it did, like the result of the battle. By magic, they knew Macbeth was going to arrive, and they decided to meet him:

> **First witch: "When shall we three meet again,**
> **In thunder, lightning, or in rain?"**
>
> **Second witch: "When the hurly-burly's [noise of war] done,**
> **When the battle's lost and won."**
>
> **First witch: "Where the place?"**
> **Second witch: "Upon the heath."**
> **Third witch: "There to meet with Macbeth."**

When Macbeth appears, they greet him:

> **First witch: "All hail, Macbeth! Hail, Thane of Glamis."**
> **Second witch, "All hail, Macbeth! Hail, Thane of Cawdor."**
> **Third witch: "All hail, Macbeth!**
> **That shall be King hereafter."**

Macbeth knew he was Thane (lord) of Glamis, a title he gained when his father died. He asked how he could be Thane of Cawdor, because that lord was still alive. So was King Duncan, who was Macbeth's cousin. Suddenly, the witches vanished, never answering his questions. Macbeth and Banquo wondered about the witches. Banquo was cautious. He warned Macbeth against believing the magic powers of spirits that might tell us things that first sound good but that would "betray us" at the end.

Then some messengers arrived from King Duncan sending Macbeth thanks for his leadership in the defeat of Norway and greeting him by a new title. The men sounded almost like the witches as they hailed him Thane of Cawdor. That title had belonged to a man who lost it and his life when he helped their enemy Norway in the battle. Hearing this, Macbeth seems "rapt," dreamlike: "Nothing is but what is not," he is thinking, as the second title the witches used now comes true.

Macbeth immediately writes a letter to his wife Lady Macbeth telling her about the witches and the way they greeted him. Thinking about whether her husband might be able to win the third title by killing the king, she says:

> "Yet do I fear your nature;
> It is too full of the milk of human kindness
> To catch the nearest way."

She reasons that if Macbeth were playing cards, he would like to win by any means possible, but that at the same time he would not want to cheat. If he is too good by nature to summon up the strength to kill the king, she can supply it. She calls on evil spirits to assist her. Macbeth arrives at their castle, bringing news that King Duncan is on his way. He will visit them that night and leave "tomorrow." Lady Macbeth sees this as their chance to kill Duncan:

> "O never shall the sun that morrow see."

Macbeth's looks give him away, she tells him. Instead, he should

"Look like the innocent flower, but be the serpent under it."

Before a banquet that evening in honor of the king, Macbeth has doubts about their plot to kill him. But Lady Macbeth insists that they continue. She will take care of everything. She will give wine to the two men guarding the king so that they will fall asleep. The guards, not the Macbeths, will seem to have done the murder. She tells him:

"What cannot you and I perform upon
The unguarded Duncan? What not put upon
His sponge-like officers, who shall bear the guilt
Of our great kill?"

She assures Macbeth they will together perform the murder. But as the time draws near, she is unable to go through with it. When she saw the sleeping king, she says:

"Had he not resembled my father as he slept,
I had done it."

Instead, she lays out daggers beside the guards and drugs their wine. Then she will ring a bell to signal Macbeth that all is ready for him to kill the king.

As Macbeth waits for her signal that the guards are asleep, he believes he sees a dagger in the air. But when he tries to take it, it disappears. Lady Macbeth's signal bell sounds as he says:

"Hear it not, Duncan, for it is a knell
That summons you to Heaven, or to Hell."

After the murder he is still carrying the daggers, now covered with blood, to tell her: "I have done the deed." Lady Macbeth insists that he go back and lay the daggers beside the guards. If he does, it will be

thought the guards murdered the king. Macbeth refuses because he is filled with sorrow for what he has done and fears what will happen to him:

> "I am afraid to think what I have done;
> Look on it again I dare not."
> Lady Macbeth: "Infirm of purpose, give me the daggers."

She takes them and then smears the sleeping guards with the blood.

Just then there is a knocking at the door. The thanes have arrived to wake Duncan and to go with him on his journey. As the Macbeths go toward their room to put on their night clothes, to pretend they have been asleep, Macbeth calls out:

> "Wake Duncan with your knocking; I would you could."

The men enter Duncan's room, discover the murder and sound the alarm. All rush to the scene. When it looks as if the sleeping, blood-smeared guards are guilty, Macbeth immediately kills them. The king's sons Malcolm and Donalbain fear they may be killed too, and they flee from the scene.

Macbeth is crowned king, but he suffers guilt and fear. "Oh, full of scorpions is my mind, dear wife," he tells Lady Macbeth. He says he cannot sleep and he even envies the dead Duncan:

> "After life's fitful fever, he sleeps well."

Macbeth fears that Banquo, who was with him and heard the witches, might suspect him of killing the king. And so Macbeth hires murderers to kill Banquo. They hide in the woods nearby and surprise Banquo and his son Fleance. Fleance runs away, but they kill Banquo, striking twenty deep blows on his head and throwing his body into a ditch.

That night a huge banquet takes place to celebrate Macbeth as the new king. All the lords or thanes are present except Banquo. The two murderers see Macbeth in secret to tell him they have killed his former friend: "His throat is cut," brags the first murderer, and the second takes credit for the twenty gashes on Banquo's head.

The thanes are seated around the banquet table and invite Macbeth to sit. But there is already a man on his seat with his back to Macbeth. When that person turns around, no one can see him except Macbeth. He is the ghost of Banquo, bleeding from his cut throat and his head. "Which of you have done this?" Macbeth shouts. The ghost disappears. Macbeth recovers and proposes a toast to all those present: "And to our dear friend Banquo, whom we miss.

Would he were here!"

The ghost appears again. This time, Macbeth orders it to be gone, and Lady Macbeth tries to explain his strange acts to the guests. When the thanes begin to ask questions, she orders them to leave.

Macbeth resolves to find the witches so that he may know: "By the worst means, the worst."
He still fears what can happen to him, but he no longer feels guilty for what he has done. He is concerned now with his own "good":

"For mine own good,
All causes shall give way; I am in blood
Stepped in so far, that should I wade no more,
Returning were as tedious as go over."

Meanwhile, the thanes begin to have doubts about Macbeth, who becomes more and more cruel as king. He has a spy in everyone's home to make sure they are loyal to him. One of the thanes, Macduff, refuses to appear when Macbeth commands him to do so.

Macbeth seeks out the witches. He finds them stirring a huge pot into which they are throwing animal parts as they chant to make a magic charm:

"Eye of newt, and toe of frog,
Wool of bat, and tongue of dog,
Adder's fork, and blind-worm's sting,
Lizard's leg, and owlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.
Double, double, toil and trouble."

Macbeth demands answers. They will summon their "master" who already knows the questions. First Macbeth is shown an "apparition" [ghost] like a head wearing armor, which tells him, "Beware Macduff."
The second ghost, a child with blood upon it, tells him he need not fear any man "of woman born." Macbeth takes comfort from this. The third vision, a child wearing a crown and holding a tree in its hand, says:

"Macbeth shall never conquered be until
Great Birnham wood to high
Dunsinane hill
Shall come against him."

Macbeth believes this can never happen, that Birnham forest could not move to his castle of Dunsinane. Macbeth has one more question. The witches on the heath who hailed him as king also promised Banquo that his children and their children would be kings. The witches show him a parade of eight kings, the last with a mirror that shows many more kings. Behind them walks Banquo, still with the cuts on his head, smiling and pointing to the kings as his children and their children.

Regarding the ghost's first warning, to beware Macduff, Macbeth already was suspicious. Now he learns that Macduff has fled from

Scotland to join the king's son Malcolm in England. Macbeth then orders that Macduff's castle be attacked, and everyone in it be killed. They include Macduff's wife, children, and all the servants.

Meanwhile, Lady Macbeth has changed greatly. Earlier, she appeared to be a strong woman who assured Macbeth after his killing Duncan, that "a little water clears us of this deed." But like Macbeth she also has been suffering from guilt. Her fears are spoken in her sleepwalking, when she speaks of things like the killing of Lady Macduff and of Banquo. This she dare not speak when she is awake. Macbeth has called a doctor for her and asks him:

"Can you not minister to a mind diseased?"

The doctor and a servant watch her as she sleepwalks, goes through motions of washing her hands, and recalls the night of the murder of King Duncan.

Malcolm, King Duncan's son, has raised an army and is moving against Macbeth. Other thanes including Macduff join Malcolm's army. When they come to the forest at Birnham, they cut down branches of the trees to hide their approach as they march to Macbeth's castle at Dunsinane. When he heard the spirit say he could not be conquered unless Birnham wood came to his castle, Macbeth believed it could not happen. But now he realizes his end is near. Then he learns that Lady Macbeth has died. There is nothing left for him in life:

"Life's but a walking shadow; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing."

Macbeth decides to remain in his castle while Malcolm's army lays siege to it. Then he decides to go out and fight:

"Blow, wind; come, wrack,
At least we'll die with harness on our back."

When he meets Macduff in the battle that now rages around him, he tries to avoid him:

"Get you back, my soul is too much charged
With blood of yours already."

When Macduff insists on fighting him, Macbeth says:

"I bear a charmed life, which must not yield
To one of woman born."

Macduff tells Macbeth to "despair" of this charm:

"Macduff was from his mother's womb
Untimely ripped."

Now Macbeth realizes he should never have believed the witches:

"That keep the word of promise to our ear,
And break it to our hope."

Yet he will fight on:

"Lay on, Macduff,
And damned be him that first cries, 'Hold, enough.'"

They fight for a long time, but finally, Macduff kills Macbeth. Malcolm is hailed as King and order is restored to Scotland.

STORMS

Prospero the Magician (The Tempest)

A terrible tempest is raging just off an island in the seas. A ship is being tossed about by fierce winds, as thunder and lightning sound. The wet sailors cry, "All lost, to prayers, to prayers!" while the ship-master shouts orders to them. Watching from a cave, or cell, on the island are an old magician named Prospero and his fifteen-year-old daughter Miranda. On board the ship are the King of Naples and the Duke of Milan.

Miranda asks her father if he had caused the storm by his magic:

> "If by your Art, my dearest father, you have
> Put the wild waters in this roar, calm them..."

But Prospero assures her:

> "There's no harm done.
> I have done nothing but in care of you...
> I have ...so safely ordered, that there is no soul lost,
> No, not so much...as a hair to any creature in the vessel.
>
> "Sit down...can you remember
> A time before we came unto this cell?
> I do not think you can, for then you were not
> Over three years old."

Miranda said she could recall, although it is far off, that four or five women took care of her, but she could not remember how she came to the island.

Prospero tells her that twelve years ago he was the Duke of Milan, but spent most of his time with his studies of white magic. His evil brother Antonio managed Milan for Prospero while he was busy with his studies. Antonio decided he should be the Duke. With the help of

the King of Naples and his brother, Antonio one night when it was dark put Prospero and crying baby Miranda on a small, leaking ship. Then they set the boat adrift in the sea. But kind Gonzalo, who was in charge of the departure, helped them. He gave Prospero and Miranda food, water, "rich garments, linens, stuffs and necessaries," the magician tells his daughter. And "knowing I loved my books, he furnished me from my own library with volumes that I prize above my dukedom," says Prospero. The little ship brought the magician and his baby daughter to the island where they now live.

Now, by accident and good fortune, he tells Miranda, his enemies have arrived just off the island in a ship returning from the wedding of the king's daughter in Carthage. Prospero believes this is his chance to revenge himself on those who did wrong to him. He has another plan as well. But Miranda has fallen asleep during his long speech.

Through his magic, Prospero can control spirits, fairy-like creatures who follow his orders. Ariel is one such spirit. Except for the three of them, the only other occupant of the island is Caliban. He is a kind of monster, born of a witch called Sycorax. Before Caliban was born, Sycorax broke the law and as punishment was sent to the island. It was Ariel who brought about the tempest and the shipwreck. Then Ariel made sure everyone was not harmed. And he brought them from the boat to the island at different places. Ariel works for Prospero, who had freed him from a spell Sycorax had put upon Ariel before she died. Ariel has been promised his freedom by Prospero.

Caliban, the other servant, is the opposite of Ariel. Although Prospero was kind to the monster at first, and tried to teach him, Caliban curses Prospero:

> "You taught me language; and my profit on it
> Is, I know how to curse. The red plague rid you
> For learning me your language."

Prospero is stern with Caliban because once he tried to harm Miranda, and Prospero has been watching Caliban carefully ever since.

Ferdinand, the son of the King of Naples, appears, following Ariel, who is invisible to Ferdinand, and sings:

> **"Come unto these yellow sands,**
> **And then take hands:**
> **Curtsied when you have and kissed**
> **The wild waves whist: [become silent]"**

Ferdinand asks himself,

> **"Where should this music be? In the air or the earth?**
> **It sounds no more.... Sitting on a bank,**
> **Weeping again the King my father's wreck,**
> **This music crept by me upon the waters,**
> **With its sweet air...I have followed it,**
> **Or it has drawn me rather. But it's gone.**
> **No, it begins again."**
>
> **(Ariel sings)**
>
> **"Full fathom five thy father lies,**
> **Of his bones are coral made:**
> **Those are pearls that were his eyes,**
> **Nothing of him that does fade**
> **But does suffer a sea-change**
> **Into something rich and strange."**

Prospero and Miranda meet Ferdinand, and Prospero speaks sharply to him. The old magician accuses Ferdinand of being a spy, sent to the island to take possession of it. Miranda pleads for Ferdinand, and Prospero chides her,

> **"You think there is no more such shapes as he,**

Having seen but him and Caliban: foolish wench,
To the most of men this is a Caliban,
And they to him are angels."

Miranda: "My affections
Are then most humble; I have no ambition
To see a better man."

When Prospero threatens Ferdinand with prison, he replies:

"Might I but through my prison once a day
Behold this maid…space enough
Have I in such a prison."

Ferdinand and Miranda have fallen in love at first sight.

Elsewhere on the island, those who did wrong to Prospero have come on shore: Antonio (Prospero's brother who seized the dukedom for himself) is with three others. They include Alonso, the King of Naples, and his brother Sebastian, who helped Antonio steal Prospero's dukedom. With them is old Gonzalo, who had kindly assisted Prospero when he was placed in the boat and set adrift. All fall asleep, except the two brothers. Antonio tempts Sebastian to kill his sleeping brother, King Ferdinand. Then, Antonio argues, you can replace him, just as I did Prospero. But Ariel wakes the others just in time.

Meanwhile, Ferdinand is given hard tasks by Prospero, who is testing him. Part of his plan in causing the tempest was that the two young people should fall in love and marry. But Prospero wishes to make it difficult for Ferdinand to win Miranda. Now the young man is working to "remove some thousands of these logs, and pile them up." Miranda tries to persuade him to rest and to let her do the work. Prospero watches them, having made himself invisible.

Ferdinand praises Miranda as "perfect and peerless" and she replies, "I would not wish any companion in the world but you."

Ferdinand: "The very instant that I saw you, did
My heart fly to your service....and for your sake
I am this patient log-man."

Miranda: Do you love me?"
Ferdinand: "I, beyond all limit of what else in the world,
Do love, prize, honor you."

Miranda: "My husband then?
Ferdinand: "Ay, here's my hand."
Miranda: "And mine, with my heart in it."

Prospero (invisible): "So glad of this as they I cannot be,
Who are surprised with all, but my rejoicing
At nothing can be more."

Prospero now joins the King of Naples, their brothers, and old Gonzalo. Still invisible, Prospero has the spirits under his command bring in a banquet and dance about it, inviting the men to eat. Gonzalo is happy to do so, but the others are suspicious. However, to thunder and lightning, the table suddenly disappears as Ariel, dressed as a Harpy appears. The Harpies were winged creatures from myth, who punished people for their sins. The men draw their swords, but they cannot move, made helpless by Prospero's magic. Ariel speaks sharply to them as "unfit to live." He reminds them that they took Prospero's dukedom and sent him and Miranda out to drown at sea. Now, Ariel tells them, the sea has paid them back by wrecking their ship. The sea has punished the King of Naples by the (supposed) drowning of his son Ferdinand. The men go off wildly, under the Harpy's curse of "heart-sorrow." Prospero compliments Ariel for playing the part of the Harpy so well. The magician is pleased that his revenge is under way:

"My high charms work
And these my enemies are all knit up...

They are now in my power."

Now Prospero faces Miranda and Ferdinand, telling him that he has passed the test, that all his tasks "were but my trials of love." He gives her hand to Ferdinand and enlists Ariel and the spirits to perform a show to celebrate their engagement. The show begins, as it depicts figures from myth dancing and singing. Among the singers are Ceres, the goddess of harvests, and Queen Juno, goddess of marriage. A chorus of nymphs and farmers enter and dance.

Ferdinand praises the show for its harmony and charm:

"This is a most majestic vision....
May I be bold
To think these spirits?"
Prospero: "Spirits, which by mine Art
I have from their confines called to enact
My present fancies."

Suddenly they vanish.

Prospero: "Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air....
We are such stuff as dreams are made of;
And our little life is rounded with a sleep."

Ariel reports to Prospero that the King and his followers are all unable to move, locked in a grove of trees, and "cannot budge till your release." All three – Antonio, Sebastian, and Alonso -- are nearly mad, thinking of their wrongs and punishment to come.

Ariel: "Your charm so strongly works them
That if you now beheld them, your feelings
Would become tender."
Prospero: Do you think so, spirit?"

Ariel: "Mine would, sir, were I human."
Prospero: "And mine shall....
Though with their high wrongs I am struck to the quick,
Yet with my nobler reason 'gainst my fury
Do I take part: the better action is
In virtue than in vengeance...
Go release them, Ariel."

Prospero then renounces his magic, breaks his magic wand, and throws his book of magic into the deep sea:

"This rough magic
I here recant...I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet [weight] sound
I'll drown my book."

Prospero now takes off his magic robe and, assisted by Ariel, dresses himself in his earlier clothes as the Duke of Milan. He reveals himself to those who wronged him, and they ask his forgiveness. To the king, still sad in the belief that his son was drowned, Prospero draws a curtain to show Ferdinand and Miranda playing chess. Miranda is amazed to see all the people:

"O wonder!
How many goodly creatures are there here.
How beauteous mankind is. O brave new world,
That has such people in it!"

Ariel has restored the boat and all its crew, Miranda and Ferdinand will marry and they will become King and Queen of Naples. Prospero will again be Duke of Milan. Gonzalo praises the fortune that has resulted from misfortune, how because of the tempest they found what had been lost:

"In one voyage...Ferdinand found a wife

Where he himself was lost, Prospero his dukedom
In a poor isle, and all of us ourselves
When no man was his own."

As his last charge to Ariel, Prospero promises them calm seas for the voyage home and then frees Ariel: "to the elements be free, and fare you well."

The Magic Love Flower (A Midsummer Night's Dream)

In ancient Athens, Duke Theseus rules. He is a famous hero, who killed a monster named Minotaur that threatened the city. The Minotaur had the body of a man and the head of a bull. In another adventure Theseus used a string to help him make his way out through a dangerous maze that seemed to lead nowhere. Now he has just conquered the Amazons, a band of women warriors. He fell in love with their leader, Hippolyta, and they are to be married in a few days.

Egeus enters with his daughter Hermia and two young men. Egeus has chosen Demetrius to marry Hermia, but she loves Lysander. Theseus tells them that the law of Athens is that Hermia must accept Demetrius. If she does not, she can be put to death or go to a nunnery for the rest of her life. When they are left alone, Lysander tries to cheer up Hermia:

> **"For all that I could ever read,**
> **Could ever hear by tale or history,**
> **The course of true love never did run smooth...."**

He suggests that the next night they run away through the woods of Athens to the house of his aunt:

> **"There gentle Hermia, may I marry you,**
> **And to that place the sharp Athenian law**
> **Cannot pursue us."**

The woods outside Athens were a dark, mysterious place where fairies lived, ruled by the fairy King and Queen, Oberon and Titania. Hermia tells her best friend, Helena, of the plan to elope with Lysander. Helena is in love with Demetrius, who was once engaged to her, but now he loves Hermia. Helena will tell him of their flight to the woods. She knows he will follow the lovers, and she will go along.

Meanwhile, a group of Athenian workers are planning to put on a play to celebrate the royal wedding. It was the custom for anyone who wished to could offer a song, poem, or play as entertainment at these events. They would be chosen from a list. The men are: Bottom (a weaver), Quince (a carpenter) Snug (a cabinetmaker), Snout (a mender of pots and pans) and Starveling (a tailor). They choose a most unlikely play for a wedding celebration, the tragedy of Pyramus and Thisbe. In the story, the lovers' parents are enemies, and the lovers die in the end. The men plan to rehearse their play in the woods outside Athens.

In the woods, the King and Queen of the fairies meet, each with fairies as attendants. They have been quarrelling.

> Oberon: "Ill met by moonlight, proud Titania."
> Titania: "What, jealous Oberon? Fairies skip hence.
> I have forsworn his bed and company."

They accuse each other of loving and helping Theseus (Titania's charge) or Hippolyta (Oberon's accusation) and planning to appear at the wedding. Their quarrel has upset the weather. It began when Oberon asked Titania to give him a little boy she was raising for an Indian Princess, who died. Oberon wants the boy for one of his attendants. But Titania has refused.

Oberon has a plan to take the boy. One of his servants named Puck or Robin will help him. Puck is a fairy sprite and Oberon's jester, who loves jokes. The fairy king sends Puck to bring him a particular flower:

> "The juice of it, on sleeping eyelids laid,
> Will make either man or woman madly love
> The next live creature that it sees."
>
> Puck: "I'll put a girdle about [circle] the earth
> In forty minutes."

Oberon tells us his plan:

> **"Having once this juice,**
> **I'll watch Titania when she is asleep,**
> **And drop the liquor of it in her eyes;**
> **The next thing then she waking looks upon,**
> **(Be it on lion, bear, or wolf or bull,**
> **On meddling monkey, or on busy ape)**
> **She shall pursue it, with the soul of love.**
> **And before I take this charm from off her sight**
> **(As I can take it with another herb)**
> **I'll make her render up her boy to me."**

Demetrius enters, with Helena following him, and Oberon makes himself invisible to overhear them.

> **Demetrius: "I love you not; therefore pursue me not....**
> **I'll run from you and hide me in the brakes,**
> **And leave you to the mercy of wild beasts."**
> **Helena: "The wildest has not such a heart as you."**

He runs off, and Helena follows him.

> **Oberon: "Fare you well, nymph. Before he leaves...**
> **You will fly him, and he will seek your love."**

Puck appears with the magic flower, and Oberon gives him some of it.

> **Oberon: "A sweet Athenian lady is in love**
> **With a disdainful youth: anoint his eyes.**
> **But do it when the next thing he spies**
> **May be the lady. You will know the man**
> **By the Athenian garments he has on."**

Titania and her fairies enter, and they sing her to sleep. Oberon appears and applies the flower juice to Titania's eyelids:

"What you see when you wake
Do it for your true love take."

Then Lysander and Hermia appear on their trip through the woods. They have lost their way in the dark and decide to rest until daylight. They lie down and modestly sleep apart from each other.

Puck enters, sees Lysander, notes that he is wearing Athenian clothing, and applies the flower juice. Demetrius and Helena run in. Demetrius leaves, but Helena notices Lysander asleep:

"Lysander, if you live, good sir, awake."
Lysander: "And run through fire I will for thy sweet sake.
Where is Demetrius? O how fit a word
Is that vile name to perish on my sword."
Helena: "Yet Hermia still loves you; then be content."
Lysander: "Content with Hermia? No, I do repent
The tedious minutes I with her have spent…
Not Hermia but Helena I love.
Who will not change a raven for a dove?"

Helena believes Lysander is making fun of her and runs off, Lysander following her. Hermia awakens to find Lysander gone, and frightened, she runs away.

Puck sees the group of workers rehearsing their play in the forest. Bottom, who is acting the hero, leaves the scene. Puck transforms his head into that of a donkey. When Bottom returns to his fellow workers, all run from him in fear. He walks up and down and sings a song "that they will hear I am not afraid."

Titania, under the spell of the magic love flower, wakes and sees him: .

"What angel wakes me from my flowery bed?...
I pray you, gentle mortal, sing again."

I am moved "on the first view, to say, to swear, I love you."

She calls on her fairies to serve and feed him.

When Oberon appears, Puck reports that he has accomplished his tasks. But when Demetrius enters, tired from running away from Helena, and lies down and sleeps, Oberon says:

"What have you done? You have mistaken quite,
And laid the love-juice on some true love's sight."

He directs Puck to find Helena, and Oberon sprinkles the love-juice in Demetrius's eyes. Puck enters:

"Captain of our fairy band,
Helena is here at hand.
And the youth, mistook by me,
Pleading for a lover's fee.
Shall we their fond pageant see?
Lord, what fools these mortals be!"

Lysander enters with Helena. As he swears his love for her, Demetrius wakes:

"O Helen, goddess, nymph, perfect, divine,
To what shall compare your eyes!"

Helena: "O spite! O hell! I see you all are bent
To set against me for your merriment."

Hermia appears, and Helena accuses her of joining with the men against her. The men insist they love Helena, not Hermia. Hermia accuses Helena of stealing Lysander's love. Then the women begin to call each other names. Hermia is short and Helena tall:

Hermia: "Are you grown so high in his esteem,
Because I am so dwarfish and so low?

How low am I, you painted maypole? Speak:
How low am I? I am not yet so low
But that my nails can reach your eyes!..."
Helena: "Your hands than mine are quicker for a fray;
My legs are longer though, to run away."

She runs off.
Lysander and Demetrius draw their swords and go off to fight each other. Oberon tells Puck to create a fog so each cannot see the other until, tired out, they lie down to sleep. Then Puck is to crush over Lysander's eyes the juice of the second herb, that undoes the love-juice's effect:

Oberon: "When next they wake, all this
Shall seem a dream,
And back to Athens shall the lovers wend,
With league whose date till death shall never end."

Titania gave Oberon the Indian boy when she was with Bottom, under the spell of the love-juice. Oberon will now undo the spell on both of them. He, Titania, and all the fairies join in a dance. At the sound of the morning lark, they disappear.

Out on a hunt, Theseus, Hippolyta, and their trains enter and find the four lovers asleep on the ground. Demetrius explains that he now loves Helena, and Lysander and Hermia are reunited. Theseus overturns the ruling against Hermia. He invites the couples to join in the wedding: "Three and three, we'll hold a feast in great solemnity." Demetrius asks the others: "Are you sure that we are awake? It seems to me that yet we sleep, we dream." The others say that they are awake and have been invited to join the marriage ceremony. Left alone, Bottom wakes: "I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was." Bottom joins his fellow workers, and brings news that their play has been chosen for the entertainment.

After the three couples are married, Theseus asks for the list of shows offered, and chooses the workmen's play. It is described as "A tedious brief scene of young Pyramus and his love Thisbe, very tragical mirth." Although the master of ceremonies tries to reject the play, acted by "Hard-handed men that work in Athens here, who never labored in their minds 'til now," Theseus insists he will see it:

"For never anything can be amiss
When simpleness and duty offer it."

As expected, the play is indeed "tragical mirth," for the actors get words wrong, forget speeches, and talk to the audience. For instance, the lion tells the ladies in the audience not to be afraid, because he is really Snug the joiner. The play ends with the men performing a country dance. Theseus thanks the men, the three couples leave for bed, and Puck enters, followed by Oberon, Titania and the fairies. Oberon says they will bless the couples to be "ever true in loving" and fortunate in having handsome children.

Puck speaks the Epilogue, a tradition in the Elizabethan theater; an actor steps forth at the end of a play and speaks to the audience. He hopes they liked the play and will clap for it:

"If we shadows [actors] have offended
Think but this, and all is mended,
That you have but slumbered here,
While these visions did appear.
And this weak and idle theme
No more yielding but a dream....
And as I am an honest Puck
If we have unearned luck,
Now to scape [escape] the serpent's tongue [hissing]
We will make amends before long.
Else the Puck a liar call
So good night unto you all.
Give me your hands, [clapping] if we be friends,
And Robin shall restore amends."

Lost and Found (Twelfth Night)

Viola and Sebastian were twins, a brother and sister, who were very close and who looked very much alike. One day when they were grown up, they took a trip by sea from their home in Messaline. Then the boat was wrecked in a storm. Viola was washed up on shore in Illyria, along with the captain. Although they believed they were the only survivors, the captain told Viola he had seen Sebastian tie himself to the mast during the storm. So there might be hope he washed ashore somewhere else. When Viola learned from the captain that Duke Orsino ruled in Illyria, she decided to try to find shelter at his court. Dressed as a boy, Viola presented herself there as Cesario and pleased Orsino with her fine singing and speaking voice.

Orsino was in love with Countess Olivia, but she refused to see him. As he could do nothing but think of Olivia, he decided to call for music to soothe his sorrow: "If music be the food of love, play on," he commanded, but soon tired of the music. Next, he decided that Olivia might listen to a new messenger of love, Cesario. On her way to Olivia's, Viola (Cesario) was sorry that she had to tell Olivia that Orsino loved her. Viola herself had fallen in love with him.

When she arrived, Olivia's steward Malvolio, who looked after her estate, refused to admit Viola. But she refused to budge. Malvolio complained to Olivia:

> **"Madam, yond young fellow swears he will speak with you. I told him you were sick; he takes on him to understand so much, and therefore comes to speak with you. I told him you were asleep; he seems to know that too, and therefore comes to speak with you."**
>
> **Curious, Olivia asks, "What kind of man is he?...**
> **Malvolio: "Not yet old enough for a man, nor young enough for a boy…he is very well favored…"**
> **[handsome]**

Olivia decides to see him, and she and her lady attendants veil their faces.

Viola: "Good Madam, let me see your face."
Olivia: "We will draw the curtain and show you the picture. [She removes her veil] Look you, sir. . . Is it not well done?"
Viola: "Excellently done, if God did all...."
Olivia: "Your lord does know my mind. I cannot love him:
He might have took his answer long ago."
Viola: "If I did love you in my master's flame....
In your denial I would find no sense,
I would not understand it."
Olivia: "Why, what would you?"
Viola: "Make me a willow cabin at your gate,
And call upon my soul within the house...."
Olivia:" You might do much....
Get you to your lord: I cannot love him:
let him send no more,
Unless perchance, you come to me again,
To tell me how he takes it."

After Viola leaves, Olivia confesses her love for the boy she believes to be Cesario. She then sends Malvolio after Viola with a ring, claiming the "lad" left it with her. When Malvio attempts to give Viola the ring, she refuses it. Now she realizes her predicament: Olivia is in love with her, that is, with Cesario, the man she pretends to be.

Meanwhile, Viola's twin brother Sebastian has landed in Illyria together with the sea captain Antonio, who saved him from the storm. Antonio confesses that he and Orsino have been enemies since a sea fight years ago, so he cannot be seen in Illyria or he will be captured. But he gives Sebastian some money to spend when he goes sightseeing.

Olivia's uncle, fat Sir Toby Belch, has been visiting her, and has brought along his skinny friend Sir Andrew Aguecheek. Toby presents Andrew as another suitor for Olivia. The two men drink and riot in the house. Then Malvolio, who is very strict and "a kind of Puritan," warns them to behave. Toby insults the steward:

> "Do you think because you are virtuous, there shall be no more cakes and ale?"

Together with Olivia's maid, Maria, Toby plans to trick Malvolio into thinking Olivia is in love with him. Maria writes a letter to him, pretending it is from Olivia and saying that she is in love with Malvolio. The letter says that if Malvolio returns her love, he should appear wearing yellow stockings "cross-gartered" and Malvolio, who never smiles, is told to smile all the time. When Malvolio appears, wearing the stockings and a silly smile, Olivia and the others think he must be mad.

Toby is not only dependent on Olivia's hospitality, but he also is taking money from his friend Andrew by convincing him Olivia may accept him for a husband. As a prank, Toby arranges for Andrew to duel with "Cesario." Toby knows that both Andrew and Viola will do anything to avoid fighting each other. A duel between them is arranged. Sebastian appears on the scene and is challenged by Toby, who believes look-alike Sebastian is "Cesario." Just then Olivia rushes in, to save the youth. Olivia and Sebastian fall in love at first sight. She is delighted that the young man she loves (as Cesario) returns her love. She rushes off to find a priest who will seal their contract to marry.

Taking Viola with him, Orsino finally decides to visit Olivia in person, greeting her with:

> "Now heaven walks on earth."
> Olivia: "If it be aught to the old tune, my lord,
> It is as fat and fulsome to mine ear
> As howling after music."

Orsino finally accepts that Olivia does not love him, but he suspects that his servant Cesario has won her heart:

> **"Since you to nothing cast my faith**
> **And that I partly know the instrument**
> **That screws me from my true place in your favor,**
> **Live you the marble-breasted tyrant still,**
> **But this, your minion [sweetheart], whom I know you love,**
> **And whom, by heaven, I swear I tender dearly,**
> **Him will I tear out of that cruel eye**
> **Where he sits crowned in his master's spite.**
> **Come, boy, with me; my thoughts are ripe in mischief:**
> **I'll sacrifice the lamb that I do love,**
> **To spite a raven's heart within a dove."**

As Viola follows him, Olivia asks:

> **"Where goes Cesario?"**
> **Viola: "After him I love,**
> **More than I love these eyes, more than my life,**
> **More, by all mores, than ever I shall love wife."**
> **Olivia: "Cesario, husband, stay!"**

She calls for the priest, who confirms that she and Sebastian have signed "a contract of eternal bond of love" just two hours ago.

When Toby and Andrew enter, both wounded by Sebastian in the duel, it needs only Sebastian to appear. He does. Brother and sister meet, but Sebastian is puzzled because Viola is dressed as a boy.

> **Sebastian: "I never had a brother…I had a sister**
> **Whom the blind waves and surges have devoured;**
> **Of charity, what kin are you to me?**
> **What countryman? What name? What parents?"**
> **Viola: "Of Messaline: Sebastian was my father;**

Such a Sebastian was my brother too:
So he went suited to his watery tomb."
Sebastian: "Were you a woman, as the rest goes even,
I should my tears let fall upon your cheek,
And say, 'thrice welcome, drowned Viola.'"…
Viola: "That I am Viola, which to confirm
I'll bring you to a captain in this town,
Where lie my maiden clothes"….
Sebastian: (to Olivia) "So comes it, lady, you have been mistook.
But Nature to her bias [natural direction] drew in that."
Orsino: (To Viola) "Boy, you have said to me a thousand times
You never should love woman like to me."
Viola: "And all those sayings will I over-swear"…
Orsino: "Give me your hand,
And let me see you in your woman's weeds [clothing]….
A solemn combination shall be made
Of our dear souls. Meantime (to Olivia) sweet sister,
We will not part from hence. Cesario, come,
For so you shall be while you are a man;
But when in other habits [clothing] you are seen,
Orsino's mistress, and his fancy's queen."

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Rosalind and Orlando in the Forest of Arden

Long ago in England, near the Forest of Arden, there lived two cousins, Rosalind and Celia. Celia's father Duke Frederick ruled all the land. But he obtained the rule by banishing the rightful ruler, his brother Duke Senior. Duke Senior and his friends went to live in the Forest of Arden.

Frederick loved the sport of wrestling and loved nothing better than to see his own wrestler, Charles, defeat any man who challenged him. One day, when Charles was to wrestle, Duke Frederick offered a prize to any man who could defeat Charles in wrestling. Rosalind and Celia were watching the match, where Charles had already broken the ribs of three brothers. No one else seemed to want to challenge him, even for the money that was the prize. Then a young man named Orlando stepped forward from the crowd and challenged Charles to wrestle him.

Orlando lived nearby with his brother Oliver, who was a cruel man. He made Orlando plow the land and tend the cattle. Oliver kept all the money that their father had left them both when he died.

Just as Orlando was about to enter the ring, the cousins decided they would try to speak with him and persuade him not to wrestle. If they could not, they would ask the Duke to cancel the match.

> Rosalind: "We will make it our suit to the duke that the wrestling might not go forward."
> Orlando: "Let your fair eyes and gentle wishes go with me to my trial…If I be killed, there is but one dead that is willing to be so, I shall do my friends no wrong, for I have none to lament me, the world no injury, for in it I have nothing. Only in the world I fill up a space which may be better supplied when I have made it empty."
> Rosalind: "The little strength that I have, I wish it were with you."

Orlando enters the ring, and wrestles with Charles, who is twice his size. The people crowd around and shout to the men. At first Orlando seems to lose, but he is more skillful than Charles. Finally Charles is thrown down and cannot rise. The crowd cheers Orlando. But when the Duke finds out Orlando is the son of Sir Rowland de Boys, he does not give Orlando the prize. The Duke departs, saying Sir Rowland was his enemy.

> Rosalind: "My father loved Sir Rowland as his soul,
> And all the world was of my father's mind."

Celia is hurt by her father's rudeness and suggests that she and Rosalind "thank and encourage" Orlando. Rosalind gives him a chain she has been wearing:

> "Gentleman, wear this for me, one out of suits with fortune
> That could give more, but that her hand lacks means [money]."

Orlando is tongue-tied and cannot answer. But at first sight he has fallen in love with her as she has with him.

> Orlando: [to himself]: "I cannot speak to her, yet she urged it."

When Orlando returns home, he learns that his brother Oliver plans to burn the hut where Orlando sleeps. Orlando decides to run away to the Forest of Arden. His old servant, Adam, begs to go with him, and Orlando agrees.

At the Duke's palace, Rosalind and Celia discuss the wrestling match and Rosalind confesses that she has fallen in love with Orlando. The Duke bursts into their room and tells Rosalind that she is banished from the court as a traitor. Although she and Celia deny this, the Duke insists that Rosalind must leave. The two women decide they will both steal away and take refuge with Rosalind's father, Duke

Senior, in the Forest of Arden. For safety, Rosalind will disguise herself as a boy, pretending to be Celia's brother Ganymede.

Meanwhile, Duke Senior is living happily in the forest, together with some of the men who follow him, including the sad and thoughtful Jaques (Jay-queez).The group gather their food from the land on which they live. Even though they must struggle and the weather is cold, they prefer their life in the forest. At the court, they say, deceit and lies prevail. Orlando arrives at their camp, carrying the aged Adam who can no longer walk; Orlando bursts in on the men, demanding food. But when they answer him kindly, he apologizes for his rough behavior. "We are not all alone unhappy," observes Duke Senior. He notes that there are other scenes of woe besides their own in "this wide and universal theater."

> Jaques says, "All the world's a stage,
> And all the men and women merely players.
> They have their exits and their entrances,
> And one man in his time plays many parts,
> His acts being seven ages."

Orlando and Adam are welcomed by Duke Senior, and they are invited to stay with him and his followers.

Dressed like a hunter, Orlando is busy hanging love verses to Rosalind on the trees of the forest. Celia sees him and reports this to Rosalind.

> Rosalind: "Alas the day, what shall I do with my men's clothing? What was he doing? What did he say? How did he look? Answer me in one word."
>
> Celia: "I found him under a tree like a dropped acorn."
>
> Rosalind whispers to Celia, "I will speak to him like a saucy lad." [To Orlando] "What time is it?"

> **Orlando: "There's no clock in the forest."**
>
> **Rosalind: "Then there is no true lover in the forest, because his sighing every minute and groaning every hour for love would serve as well as a clock. . . . There is a man who haunts the forest that harms the trees with carving 'Rosalind' on them and hanging up his love poems to her. If I could meet him, I could give him some good advice."**
>
> **Orlando: "I am he that is so shaken by love. I pray tell me your advice."**

Rosalind tells him that she once cured a man of love-sickness in this way:

> **"He was to imagine me his love, his mistress, and I would set him every day to woo me. At which time would I…be changeable, longing and liking, proud…shallow, inconstant, full of tears, full of smiles…would now like him, now loathe him…now weep for him, then spit at him."**

By acting as his imagined loved one changing her moods, she tells Orlando, she cured that man from his love.

> **Orlando: "I would not be cured, youth."**
> **Rosalind: "I would cure you, if you would but call me Rosalind and come every day to my cottage and woo me."**

Orlando decides he will do so, and when the two meet, Rosalind continues to warn him against love and marriage. Her idea is that she will test him, to see if he might change his mind. If he remains constant, then he is truly in love. Testing him, she, as Ganymede, lists all the problems for a lover:

"Orlando, men are April when they woo, December when they wed. Maids are May when they are maids, but the sky changes when they are wives....Rosalind will weep for nothing...when you are disposed to be merry, and ...will laugh like a hyena when you are inclined to sleep."

Orlando, "But will my Rosalind do so?"

Rosalind: "By my life, she will do as I do."

And so they continue their game, until one day Orlando fails to appear at the time set to meet. Later, Orlando's brother Oliver appears to tell the women that his life had been saved by Orlando, despite his brother's earlier cruelty to him. Oliver was sent to the woods by Duke Frederick, angered at him because of Celia's and Rosalind's disappearance. Oliver was sleeping under a tree when Orlando had saved him from a lion. Fighting with the lion and overcoming it, Orlando had been wounded. Oliver shows the women Orlando's handkerchief stained with blood. That is why he was not at their meeting. Rosalind faints, but says she was acting. Oliver and Celia fall in love at first sight.

Meanwhile, a young woman, Phebe, is being wooed by a shepherd named Silvius, but she will not accept his offer of love. When Rosalind, in her disguise as Ganymede, sees this, she steps forward and tells Phebe she should accept Silvius:

Rosalind: "Down on your knees
And thank heaven, fasting, for a good man's love;
For I must tell you friendly in your ear,
Sell when you can. You are not for all markets."

Phebe, saying : "Whoever loved that loved not at first sight," falls in love with Rosalind, believing her to be the boy Ganymede.

Oliver and Celia set the next day for their wedding. At the sight of their good fortune in love, Orlando tells Rosalind he is tired of their game:

"I can no longer live by thinking."

Rosalind realizes he has been tested enough, and he has passed the test. She says that an uncle taught her magic, and using that magic, she will bring Rosalind to him. She promises that they will be married when Celia and Oliver marry. From Duke Senior, she obtains his promise that he will give his daughter in marriage to Orlando. Phebe promises to marry Silvius if she refuses Ganymede. As they give their promises, Duke Senior says, referring to Ganymede:

"I do remember in this shepherd boy
Some lively touches of my daughter."
Orlando: "My lord, the first time that I ever saw him,
I thought he was a brother to your daughter."

At the wedding, Hymen, the god of marriage, appears, leading Rosalind and Celia, and singing:

"Then is there mirth in heaven,
When earthly things made even
Are one together."
Rosalind: [To the Duke] "To you I give myself, for I am yours.
[To Orlando] To you I give myself, for I am yours."
Duke Senior: "If there be truth in sight, you are my daughter."
Orlando: "If there be truth in sight, you are my Rosalind."
Phebe: "If sight and shape be true,
[To Rosalind] Why then my love adieu."
The action ends with a dance, as Hymen sings:
"Wedding is great Juno's crown,

Oh blessed bond of board and bed.
It's Hymen peoples every town,
High wedlock then be honored."

Imogen Walks Across Britain (Cymbeline)

A long, long time ago in Britain King Cymbeline had two sons and a beautiful daughter named Imogen. But the king believed that faithful courtier Belarius was a traitor, and so he was banished. In revenge Belarius kidnapped the king's two sons as children, took them to the forest, and raised them in a cave. There he came to love the boys and acted as their own father. He educated them and also trained them to hunt for their food.

Imogen was raised at the court, along with an orphan boy named Posthumus. When they grew up they fell in love. Then King Cymbeline's wife died. He took a second wife, who brought along her own son named Cloten. Her wicked plan was to have Cloten marry Imogen. Then when the king died, Cloten would rule Britain. But he was a mean, stupid young man and Imogen refused him. Instead, she and Posthumus married secretly. When the wicked queen told Cymbeline of this, he banished Posthumus to Rome.

In Rome, when Posthumus was with a group of men, they all began to boast about their wives. Posthumus declared that his Imogen was the wisest and most faithful wife in the world. One of the men was sly, greedy Jachimo. He said he would bet Posthumus that he was wrong. If Jachimo could make Imogen fall in love with him, he would take the diamond ring Posthumus was wearing. Imogen had given it to him when they married. If Jachimo failed, he would give Posthumus a large sum of money. As proof, Jachimo would get from Imogen the bracelet Posthumus gave her when they married.

Jachimo traveled to Cymbeline's court in Britain. When he arrived Imogen greeted him because he said he was a friend, sent by her husband. Imogen welcomed him, as she wished to hear news of Posthumus. Jachimo then asked if she would keep safe many treasures he was carrying in a large trunk. Imogen agreed, and the trunk was put in her bedroom. Unknown to her, Jachimo had climbed into the trunk and hidden himself there. After she was

asleep, Jachimo got out of the trunk. First, he took note of how the room looked so he could tell Posthumus. Then quietly the sly Jachimo took the bracelet from Imogen's arm while she slept. Posthumus flew into a rage when he heard Jachimo describe the room and saw the bracelet. Jachimo lied that Imogen had given it to him as a sign of her love for him. Posthumus asked a friend at the court, Pisanio, to bring Imogen from London to the town of Milford Haven, on the west coast of Britain. Not knowing of Jachimo's evil trick, she thought her husband wished to see her. She set out walking across Britain with Pisanio. But during their trip Pisanio told her the truth, that Posthumus intended to kill her for (as he thought) being untrue to him.

And so Imogen decided to flee into the forest. She put on boy's clothing to protect her. Pisanio handed her some medicine the queen had given him. Because the queen hated Pisanio, she thought the drink to be the poison she had asked her doctor to make. But instead, the doctor had made up this drink to cause the taker of it to fall into a death-like deep sleep for a few hours.

Dressed as a boy, Imogen walked for two days without food, making her way to Milford Haven. She told herself:

> "I see a man's life is a tedious one.
> I have tired myself, and for two nights together
> Have made the ground my bed. I should be sick,
> But that my resolution helps me."

Then she came to the cave where her brothers lived with Belarius. She entered the cave and began to eat the food she found there. Then the men returned, and were amazed to find her. Of course she was as unknown to them as they were to her. But they kindly welcomed the "lad." They invited her to stay as long as she wished though she was anxious to again begin her journey.

The next day Imogen was still very tired, so they left her in the cave when they went to hunt. She drank the medicine Pisanio had given

her, thinking it would give her strength so that she could continue on her way. But instead, she fell into a deep, death-like sleep. When her brothers returned, they thought she was dead. They were sorry that such a kind boy should die so young. They carried Imogen into the forest and covered her with flowers. Then they sang a dirge, that is, a song for the dead:

"Fear no more the heat of the sun,
Nor the furious winter's rages,
You your worldly task have done,
Home have gone, and taken your wages.
Golden lads and girls all must,
As chimney-sweepers, come to dust."

Meanwhile, war had broken out between Cymbeline and the Roman Emperor, whose army invaded Britain. Posthumus and Jachimo came to Britain with the Roman soldiers. Posthumus intended to join the Britons once he landed. The Romans marched into the forest where Imogen was. Awakened from her deep sleep, she wondered why she was covered with flowers. She thought perhaps she had dreamed about the young men in the cave.

Dressed as a boy, she became a page to the Roman general, Lucius. When the Britons seemed to be losing the war, they were helped by the brave fighting of Imogen's brothers and Posthumus, who saved Cymbeline's life. Finally, the British won. Among the Romans taken prisoner were Imogen, General Lucius, Posthumus, and Jachimo. They were brought before King Cymbeline. General Lucius pleaded not for himself but for his page, Imogen. He asked that Imogen be ransomed. [freed for a sum of money]:

"This one thing only
I will entreat. My boy, a Briton born,
Let him be ransomed. Never master had
A page so kind, so duteous, diligent,
So tender… true, so deft, so nurse-like."

Cymbeline, saying that Imogen looks familiar to him, pardons the page and says he will grant her anything she asks. Noticing her ring on Jachimo, she asks where he obtained it. Now the story of Jachimo's evil plot is revealed. Posthumus realizes the truth and regrets his behavior. He and Imogen are reunited, as are Imogen and her father the king. Then Belarius announces that the brave men who fought for Cymbeline are his long-lost sons, and brothers to Imogen. The wicked queen has died. Jachimo is pardoned. King Cymbeline declares peace between Britain and Rome:

> **"Our peace we'll ratify, seal it with feasts.**
> **Set on there! Never was a war did cease,**
> **Ere [before] bloody hands were washed, with such a peace."**

Portia and the Three Caskets (The Merchant of Venice)

Once upon a time there lived in Belmont a beautiful young woman named Portia. Her sick father wished to be certain that she would marry a good man. So he devised a plan for her to follow after his death. Men who wished to marry her had to choose from three caskets, one of gold, one of silver, and one of lead. The right casket would have her picture inside. That would be the man she should marry.

After her father died, men came from all corners of the world to choose. Not only was Portia very pretty but also her father had left her a great deal of money. But Portia told her maid Nerissa that she feared having to follow her father's wishes. If she did, the choice of a husband would not be her own; she would have no choice herself:

> Portia: "O me the word 'choose.' I may neither choose who I would, nor refuse who I dislike. So is the will of a living daughter curbed by the will of a dead father. Is it not hard, Nerissa, that I cannot choose one, nor refuse none?"

Nerissa replied, reminding Portia that her father was a wise man. She said that the one who chooses right will be "one who you shall rightly love." Portia and Nerissa discuss the men who have arrived so far to choose a casket, and Portia likes none of them. Then Nerissa asks:

> "Do you not remember …in your father's time a Venetian (a scholar and a soldier)?"
> Portia: "Yes, yes, it was Bassanio. As I think so was he called."
> Nerissa: "True, madam, he of all the men that ever my foolish eyes looked upon, was the best deserving…"
> Portia: "I remember him well, and I remember him worthy of your praise."

Meanwhile, in nearby Venice, that same Bassanio heard about the caskets. He remembered Portia: "sometimes from her eyes I did receive fair speechless messages." It was love at first sight!

But he had no money to present himself among the other suitors. They would be decked out in fine clothing and bring costly gifts. So Bassanio decided to go to his best friend, a wealthy older man, Antonio, a respected merchant in Venice. Antonio owned many ships that sailed all over the world to trade cargo in far away lands. He had often lent money to Bassanio, who told Antonio:

"In Belmont is a lady richly left,
And she is fair, and fairer than that word,
Of wondrous virtues.
And many suitors come in quest of her.
O my Antonio, had I but the means
To hold a rival place with one of them...
I should questionless be fortunate."

Antonio replied that all his money was tied up with ships at sea, but that Bassanio should look around the city of Venice. There he might see if a loan might be raised on a note or bond that promised repayment on a certain date.

Bassanio went to a money lender or usurer and asked if he would lend Antonio three thousand ducats for three months. For the loan Antonio would give his bond [promise] to repay the money, with interest [an added sum]. Now the money lender hated Antonio because he lent out money to friends without asking for interest. On the other hand, the money lender made his living by making loans of money and adding interest onto the debt. And in the past, Antonio had spit on the money lender and called him a dog. When Bassanio and Antonio ask for the loan, he replies:

"What should I say to you? Should I not say,
'Has a dog money? Is it possible
A cur can lend three thousand ducats?'

However, he offers friendship:

"Go with me to a notary, seal me there
Your single bond, and in a merry sport,
If you repay me not on such a day
In such a place, such sum or sums as are
Stated in the bond, let the forfeit
Be... an equal pound
Of your fair flesh, to be cut off and taken
In what part of your body pleases me."

Antonio agrees, for he expects his ships at sea to arrive soon with much more money than the amount of his bond or promise to repay the loan. He "does expect return of thrice three times the value of this bond."
Meanwhile, at Belmont, more suitors are arriving to choose a casket in hope of winning Portia's hand in marriage. The Prince of Morocco is "a tawny Moor all in white" and with him are members of his court. He reads the words on the casket of gold:

"Who chooses me, shall gain what many men desire."
Then he reads the silver casket's words:
"Who chooses me, shall get as much as he deserves."
The casket of lead reads:
"Who chooses me, must give and risk all he has."

Reading again the words on the gold casket,

"Who chooses me shall gain what many men desire,"
he declares:
"Why that's the lady, all the world desires her.
From the four corner of the earth they come
To kiss this shrine, this mortal living saint."

He takes the golden key and opens the chest, to find, not Portia's picture, but a skull, with a paper note reading:

"All that glitters is not gold
Often have you heard that told,
Many a man his life has sold
Only my outside to behold,
Fare you well, your suit is cold."

He departs, as the Prince of Aragon and his courtiers arrive. He reads the words on each casket, returns to the silver one and reads it again: "Who chooses me shall get as much as he deserves." He asks for the key, believing he is the one who deserves the lady. But inside he finds the head of a fool or jester, and words telling him that some fools are "silvered over, and so was this." As he leaves, he says,

"With one fool's head I came to woo,
But I go away with two."

After the prince leaves, Bassanio arrives with his friends. Antonio's loan has bought him splendid clothing as well as gifts for Portia. A messenger announces Bassanio's arrival, bringing "re-greets," for he and Portia have met before. He also carries, says the messenger, "gifts of rich value: "I have not seen so likely a bearer of love." Portia hastens to meet him:

"Come, come, Nerissa, for I long to see
Quick Cupid's post [messenger] that comes so mannerly."
Nerissa: "Bassanio, Lord Love [Cupid, the god of love] if your will it be."

Portia is nervous about meeting Bassanio again, and urges him to stay at Belmont awhile before choosing a casket. She hints that she already loves him:

"One half of me is yours, the other half yours—
Mine own I would say: but if mine then yours, and so all yours."

But Bassanio is anxious to choose. Portia says: "Away then! I am locked in one of them, If you do love me, you will find me out."

She calls for music and a song to be sung in which there is a hint for Bassanio; all the rhyming words in the song also rhyme with "lead."

[Song] "Tell me where is Fancy bred,
In the heart or in the head?
How begot, how nourish-ed?"

Bassanio comments on the caskets to himself. He says:

"So may the outward shows be least
themselves –The world is still deceived with ornament."

Therefore, he chooses the lead casket, saying to it,

"Your paleness moves me…
And here choose I...."

Inside the casket, he finds a portrait of Portia with the words,

"You that choose not by the view
Chance as fair, and choose as true:
Turn you where your lady is,
And claim her with a loving kiss."

But their joy is short-lived. Bassanio receives a letter from Antonio in Venice saying that none of his ships has returned, and that the date has come due on which he must repay his loan. He must lose a pound of his flesh. Portia says Bassanio must go to Venice immediately, and pay double the amount due:

"For never shall you lie by Portia's side
With an unquiet soul. You shall have gold
To pay the petty debt twenty times over.
Myself meantime will live as maid and

widow. Come away,
For you shall hence upon your wedding day."

While Bassanio travels to Venice, Portia travels to Padua, to get information from her cousin Bellario, a doctor of law. Then she disguises herself as a lawyer and presents herself to the Duke of Venice. He will preside at the trial of Antonio to decide whether indeed the time has expired on his promise to repay the bond. In that case, he does owe the money lender a pound of flesh. Portia gives the Duke a letter from her cousin recommending her as Balthazar, "a young doctor of law from Rome." Bellario says that he and the young doctor have studied the law as it applies to the case of Antonio. Bellario, being ill, sends young Balthazar to take his place at the trial.

The disguised Portia asks that the money lender consider mercy rather than justice for Antonio. She offers twice and then three times the sum of the loan to Antonio:

"The quality of mercy is not strained [forced],
It drops like the gentle dew from heaven...."

The money lender refuses: "I stay here on
my bond."

Antonio asks:
"Most heartily I do beseech the court
To give the judgment."

Portia: (to Antonio)"Why then thus it is,
You must prepare your bosom for his knife....
The court awards it, and the law does give it."

"But wait," she says to the money lender:
"This bond does give you here no jot of blood,
The words... are 'a pound of flesh'....
Therefore prepare you to cut off the flesh, --
Shed you no blood, nor cut you less nor more
But just a pound of flesh; if you take more

Or less than just a pound,
You die, and all your goods are taken away."

Defeated, the money lender leaves the court, saying, "I am not well."

Bassanio and Antonio depart for Belmont now that their troubles are over. Portia hastens to arrive there first, and to take off her disguise. She brings a letter from Bellario, revealing that "Portia was the doctor of laws" who saved "Antonio's life."

In Belmont, she welcomes Antonio, giving him a letter:

"There you shall find three of your argosies
Are richly come to harbor suddenly."

Now at night in Belmont, all is peaceful:

"How sweet the moonlight sleeps upon
this bank…soft stillness and the night
Become the touches of sweet harmony."

Tales from Shakespeare

Romeo and Juliet, "Star-crossed" Lovers

Long ago in Verona, Italy, there lived two wealthy families, the Montagues and the Capulets. They had been fighting each other for many, many years. Now it had been so many years that no one could remember how this "ancient grudge" started. Lord Capulet and his wife had one daughter, Juliet, and Lord Montague and his wife had one son, Romeo. As the play opens, the streets of Verona are filled with their fighting, the servants of one family against those of the other, and the young men of one family against those of the other. Finally, the Prince of Verona appears and rules that anyone starting a fight again will be put to death.

Lord Capulet is giving a party at his house that evening, and teen-age Romeo and his friends Mercutio and Benvolio hear of it. They decide to go to the party although they have not been invited. It was a custom at the time that young men could appear at any party wearing costumes and masks. Capulet has been asked by young Count Paris whether he might marry Juliet, who is about to turn fourteen. Capulet invites Paris to the party to meet Juliet.

As Romeo and his friends are on the way to the party, Romeo is sad, though he does not know why. He feels that there is something "in the stars" that will turn out badly, starting this very night. The character called Chorus, who introduced the play, has already called Romeo and Juliet "star-crossed," that is, fate is against them.

At the party, Lord Capulet welcomes Romeo and his friends, and invites them to dance with the ladies. (Music plays and they dance.) Romeo, who does not dance, sees Juliet and asks her name of a servant, who does not know.

> **Romeo: "Oh she does teach the torches to burn bright,**
> **It seems she hangs upon the cheek of night**
> **As a rich jewel in an Ethiop's ear,**
> **Beauty too rich for use, for earth too dear."**

Tybalt, Juliet's cousin, recognizes masked Romeo by his voice, and reports to his uncle Capulet that

> **"This is a Montague, our foe:**
> **A villain that has hither come in spite**
> **To sneer at us tonight."**

His uncle replies that Romeo is approved of in Verona as being well-behaved. Tybalt says he will wait, that the evening "now seeming sweet, [will] convert to bitterest gall."

Romeo speaks to Juliet, and takes her hand, comparing her to a "shrine" and himself to a pilgrim worshipping at the shrine of a saint. If there is a fine for this, he will pay with a kiss:

> **"My lips, two blushing pilgrims, ready stand**
> **To smooth that rough touch with a tender kiss."**
> **Juliet: "Good pilgrim, you do wrong your hand too much,**
> **Which mannerly devotion shows in this,**
> **For saints have hands, that pilgrim's hands do touch,**
> **And palm to palm is holy palmer's [pilgrim's] kiss"…**
> **Romeo: [kisses her] "Thus from my lips, by yours, my sin is purged."**
> **Juliet: "Then have my lips the sin that they have took."**
> **Romeo: "Sin from my lips? O, trespass sweetly urged,**
> **Give me my sin again." [Kisses her]**

The Nurse arrives to tell Juliet her mother wishes to see her. Juliet leaves; Romeo asks the Nurse who Juliet's mother is.

> **Nurse: "Her mother is the lady of the house…I nursed her daughter that you talked withal."**
> **Romeo: "Is she a Capulet?....My life is my foe's debt."**

As Romeo and his friends leave the party, Juliet asks the Nurse to find out his name.

"Go ask his name; if he be married,
My grave is like to be my wedding bed."
Nurse: "His name is Romeo, and a Montague,
The only son of your great enemy."
Juliet: "My only love sprung from my only hate,
Too early seen unknown, and known too late."

Later that night, Romeo jumps over the wall of the Capulets' home, and makes his way through the garden. He sees Juliet standing on the balcony of her room. She is speaking to herself:

Juliet: "O Romeo, Romeo, wherefore [why] are you Romeo?
Deny your father, and refuse your name;
Or if you will not, be but sworn my love,
And I'll no longer be a Capulet."
Romeo: [To himself] "Shall I hear more,
Or shall I speak at this?"
Juliet: [To herself] "It's but your name that is my enemy:
You are yourself, though not a Montague…
O be some other name.
What's in a name? That which we call a rose
By any other name would smell as sweet….
And for that name, which is no part of you,
Take all myself."
Romeo: "I take you at your word. Call me but love,
And I'll be new baptized."

Romeo and Juliet exchange vows of love. Inside, the Nurse is calling her.

Juliet: "Three words dear Romeo, and good night indeed.
If your intentions are honorable, your purpose marriage,
Send me word tomorrow

By one that I'll arrange to come to you,
Where and what time you will perform the rite [of marriage]
And all my fortunes at your foot I'll lay
And follow you my lord throughout the world....
Good night, good night, parting is such sweet sorrow,
That I shall say good night 'till it be morrow."

Early the next morning, Romeo rushes to see Friar Lawrence, a priest. Romeo asks that the Friar marry him to Juliet that same day. The Friar agrees, because he believes this will end the feud between their two families. Elsewhere on a hot day in Verona, Tybalt meets Romeo's friends Mercutio and Benvolio. Tybalt is angry with Romeo and his friends for appearing uninvited at the Capulets' party. Tybalt and Mercutio are exchanging insults when Romeo arrives, just after being married to Juliet. Tybalt insults Romeo, a challenge to draw his sword and fight. Romeo answers him calmly:

"I do protest I never injured you.
But love you better than you can devise....
And so, good Capulet, which name I cherish
As dearly as my own, be satisfied."

Mercutio, angered, draws his sword and challenges Tybalt. As they fight, Romeo tries to stop them. (Tybalt under Romeo's arm wounds Mercutio and flies.)

Mercutio: "I am hurt. A plague on both your houses, I am sped; is he gone and has nothing?"
Benvolio: "What, are you hurt?"
Romeo: "Courage, man, the hurt cannot be much."
Mercutio: "No, it's not so deep as a well, nor so wide as a church door, but it's enough....Why the devil came you between us? I was hurt under your arm...a plague on both your houses."
Benvolio: "O Romeo, Romeo, brave Mercutio's dead."

Tybalt appears again. (Romeo and Tybalt fight. Tybalt falls.) Romeo must run away because of the Prince's rule that street fighters will be punished by death.

Citizens of Verona, the Prince, the Montagues and Capulets, all arrive at the scene where Tybalt lies dead. Benvolio explains what happened. The Capulets call for Romeo's death, but because of the circumstances, the Prince reduces Romeo's sentence to banishment:

> **"Let Romeo [go] in haste,**
> **Else when he is found, that hour is his last.**
> **Bear out this body, and hear our will:**
> **Mercy but murders, pardoning those that kill."**

Juliet is at home, looking forward to the night when Romeo, now her husband, will appear. The Nurse enters bringing news of the deaths of Mercutio and Tybalt, her cousin. She tells Juliet that she will go to Romeo, hiding at Friar Lawrence's, and tell him to come to Juliet that night. At Friar Lawrence's, Romeo is desperate, but the Friar comforts him. He advises Romeo to be sure to leave for Mantua before Verona's gates close at dawn. Romeo can live in Mantua while the Friar makes public the news of the marriage and makes peace between the two families. Then, says the Friar, Romeo will be welcomed back.

Meanwhile, Lord Capulet is meeting with Paris about his wish to marry Juliet. Capulet says he knows Juliet "will be ruled in all respects by me." He sets Thursday – three days later – as the wedding date. He asks Lady Capulet to tell Juliet of this.

As Capulet is planning the wedding, Romeo and Juliet appear (above at the window.)

> **Juliet: "Will you be gone? It is not yet near day;**
> **It was the nightingale, and not the lark**
> **That pierced the fearful hollow of your ear"....**
> **Romeo: "It was the lark, the herald of the morn....**
> **I must be gone and live, or stay and die."**

**Juliet: "Now be gone, more light and light it grows."
Romeo: "More light and light, more dark and dark our woes. Farewell. Farewell, one kiss and I'll descend."
(He goes down.)**

Almost immediately Juliet's mother enters with news of the wedding :

**"Early next Thursday morn the gallant, young, and noble Count Paris at Saint Peter's Church
Shall happily make you there a joyful bride."
Juliet: "Now by Saint Peter's Church and Peter too,
He shall not make me there a joyful bride.
I wonder at this haste, that I must wed,
Before he that should be husband comes to woo."
Lord Capulet enters: "How now wife? Have you delivered to her our decree?"
Lady C.: "Ay, sir, but she will none, she gives you thanks."
Lord C.: "Will she none? Does she not give us thanks? Is she not proud?"
Juliet: "Not proud you have, but thankful that you have."
Lord C.:"How, how, how, chopped-logic? What is this? 'Proud' and 'I thank you' and 'I thank you not?'
And yet 'not proud'?....I tell you what, get you to church on Thursday. Or never after look me in the face....
If you be mine, I'll give you to my friend,
If you be not, hang, beg, starve, die in the streets...
Nor what is mine shall ever do you good."**

After her parents leave, Juliet turns to the Nurse for advice. Nurse:

**"I think it best you marry with the Count.
O he's a lovely gentleman;
Romeo's a dishcloth [compared] to him."**

With no one else to turn to, Juliet decides to go to the Friar. The Friar, who has a good knowledge of herbs and medicines, suggests a way for Juliet. He gives her a liquor to drink, which will make it seem that she is like one dead, with "no warmth, no breath," no color, to indicate she lives. She will remain so for forty-two hours. During that time, the wedding will turn into a funeral instead. She will be laid, as was the custom, in the Capulet tomb. The Friar will write to Romeo of this, and the Friar and Romeo will be there when she awakes in the tomb.

Juliet goes home with the potion, begs pardon of her parents, and says she is willing to marry Paris. Alone, she prepares to drink the potion. But she is fearful, as she wonders whether it might be poison, or whether she might go mad with fright in the tomb. But she drinks the potion, as if she is drinking a toast: "Romeo, I come: this do I drink to you."
(She falls upon her bed within the curtains.)

When the Nurse comes to wake Juliet the next morning, she believes Juliet is dead, and screams the news throughout the house. There is chaos in the family. They prepare to hold Juliet's funeral and to take her to the Capulet tomb.

In Mantua, Romeo welcomes his servant, Balthasar, who tells him that Juliet is dead and that he saw the funeral. Romeo: "Well Juliet, I will lie with you tonight." He seeks out a druggist, gives him a large amount of money, and asks for poison, saying:

> "I sell you poison, you have sold me none....
> Come cordial, and not poison, go with me
> To Juliet's grave. For there I must use you."

Meanwhile, Friar John, who was sent to Romeo with the letter from Friar Lawrence, returns to him. The letter could not be delivered to Romeo because Friar John was locked in a house that was quarantined because of the plague. Friar Lawrence will go alone to

Juliet in the tomb. She is due to waken in three hours. The Friar can keep her at his cell until Romeo comes.

Romeo forces his way into the tomb and sees Juliet:

> **"O my love, my wife....O here**
> **Will I set up my everlasting rest....**
> **Here's to my love [He drinks the poison]**
> **Thus with a kiss I die."**

The Friar arrives and cries out:

> **" Romeo! O pale! Ah, what an unkind hour**
> **Is guilty of this lamentable chance. The lady stirs!"**
> **(Juliet rises)**
>
> **Juliet: "O comfortable Friar, where is my lord?**
> **I do remember well where I should be:**
> **And there I am: where is my Romeo?"**
>
> **Friar: "A greater power than we can contradict**
> **Has thwarted our intents, come, come away,**
> **Your husband in your bosom there lies dead;**
> **Come, I'll dispose of you**
> **Among a sisterhood of holy nuns;**
> **Stay not to question, for the watch is coming**
> **Come go, good Juliet, I dare no longer stay."[He rushes away]**
> **Juliet: "Go get you hence, for I will not away.**
>
> **What's here? A cup closed in my true love's hand?**
> **Poison I see has been his timeless end:**
> **I will kiss your lips,**
> **Perhaps some poison yet does hang on them...**
> **Your lips are warm! [She takes his dagger] O happy dagger,**

This is your sheath, there rust, and let me die." (She stabs herself and falls.)

The Prince, Capulets, and Montagues enter. Prince:

"Where be these enemies? Capulet, Montague,
See what a scourge is laid upon your hate,
That heaven finds means to kill your joys [children] with love, All are punished."

Capulet:

"O brother Montague, give me your hand,
This is my daughter's marriage portion. For no more Can I demand."

Montague:

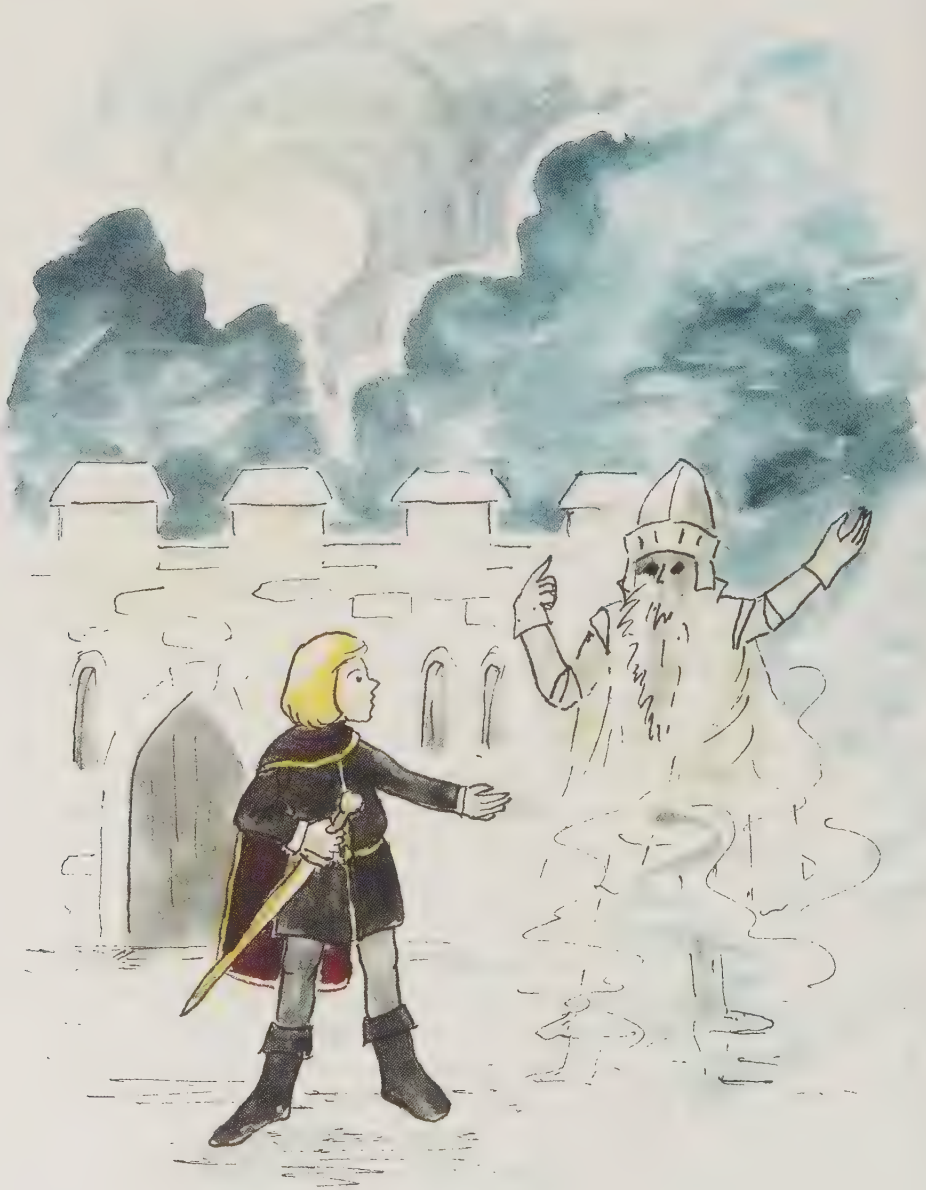
"But I can give you more,
For I will raise her statue in pure gold,
That whiles Verona by that name is known
There shall no figure at such rate be set
As that of true and faithful Juliet."

Capulet:

"As rich shall Romeo's by his lady's lie,
Poor sacrifices of our enmity."

Prince:

"A glooming peace this morning with it brings,
The sun for sorrow will not show his head:
Go hence to have more talk of these sad things,
Some shall be pardoned, and some punished.
For never was a story of more woe,
Than this of Juliet and her Romeo."



Hamlet, Prince of Denmark

It is midnight in Denmark long ago. Two soldiers are standing guard at the castle in Elsinore when a ghost appears. Very thin and dressed like a soldier, it is the ghost of the King of Denmark who died recently. It has already appeared in the same spot twice before. The soldiers demand that the ghost speak, but then a rooster crows. The ghost disappears into thin air. They decide to report the ghost to young Hamlet, the Prince of Denmark.

Hamlet had been studying at the University of Wittenberg in Germany when he learned that his father the king was dead. Rushing home, he is surprised to find that his mother Gertrude has married Claudius, who has been elected King. At a court ceremony with trumpets sounding and everyone dressed colorfully, Hamlet asks to return to Wittenberg. But Claudius rejects his request. Claudius and his wife Queen Gertrude tell Hamlet his behavior is "unseemly…stubborn… and unmanly" because he continues to wear black and to grieve for his dead father.

Alone, Hamlet speaks his thoughts. He suffers because his mother "within a month" married Claudius:

> **"It is not, nor it cannot come to good,**
> **But break, my heart, for I must hold my tongue."**

His friend Horatio enters with the two guards to inform Hamlet of the ghost. Hamlet decides he will watch with them at midnight. It is very cold on the castle platform where the men wait, just before midnight. When the ghost appears, Hamlet speaks to it:

> **"What may this mean**
> **That you, dead corpse, again in complete steel**
> **Revisit thus the glimpses of the moon,**
> **Making night hideous….**

Say why is this, wherefore, what should we do?"

The ghost does not speak, but beckons Hamlet to follow him. His companions warn Hamlet that the ghost may be an evil spirit in the shape of his father. If so, it could tempt Hamlet to jump from the cliff or drive him mad. Hamlet breaks away from their attempts to hold him back and follows the ghost. When they are alone, Hamlet demands that the ghost speak.

Ghost: "I am your father's spirit....
If ever you did your dear father love,
Revenge his foul and most unnatural murder."

Hamlet: "Murder!"

Ghost: "Now Hamlet, hear.
It's given out, that sleeping in my orchard,
A serpent stung me, so the whole ear of Denmark
Is by a forged process of my death
Rankly abused:[deceived] but know you noble youth
The serpent that did sting your father's life
Now wears his crown."

Hamlet: "O My prophetic soul! My uncle?"
Ghost: "Sleeping within my orchard,
My custom always of the afternoon....
Upon my secure hour, your uncle stole
With juice of cursed hebona [poison] in a vial
And in the porches of my ear
Did pour the leperous distilment....
Thus was I sleeping by a brother's hand,
Of life, of crown, of queen at once dispatched....
Fare you well at once...
Adieu, adieu, adieu, remember me...."

Hamlet swears he will remember the ghost's words. The men rush in, and Hamlet makes them swear to "Never make known what you have

seen tonight." The ghost, now speaking from below the ground, urges them to "Swear" and they do so. Hamlet tells them that also they must swear not to act as if they know why he may "put an antic disposition on," that is, act mad. When the ghost echoes from under the ground, "Swear," Hamlet says:

> "Rest, rest, perturbed spirit…
> The time is out of joint: O cursed spite,
> That ever I was born to set it right."

Hamlet's decision to play mad or to "put an antic disposition on" is to protect himself from the king and his many guards. Acting on this decision, he approaches his girlfriend Ophelia with his clothes unbuttoned and hanging loose. He stares at her sadly and then backs away. She rushes to report this to her father, Polonius, an old councilor at the court. Polonius decides that the reason Hamlet is acting so mad is that love has driven him to this state. Polonius had ordered Ophelia to return Hamlet's gifts and letters and to have nothing more to do with him.

The King and Queen invite two of Hamlet's school friends to the court to try to find out about Hamlet's strange behavior. They are Rosencrantz and Guildenstern. Polonius offers his opinion that rejected love has driven Hamlet mad. The King asks, "How may we try it further?" Polonius suggests that he and the King hide behind a curtain and spy on Hamlet and Ophelia.

Rosencrantz and Guildenstern meet Hamlet and inform him that a group of touring actors are on their way to the castle. After Hamlet welcomes them, he detains the leading actor. "Can you play 'The Murder of Gonzago?' asks Hamlet. The actor says they can.

> Hamlet: "We'll have it tomorrow night. You could for a need study a speech of some dozen or sixteen lines which I would set down and insert in it could you not?"

The actor agrees.

Alone, Hamlet tells us his plan:

> **"I have heard**
> **That guilty creatures sitting at a play**
> **Have, by the very cunning of the scene,**
> **Revealed their evil doings.**
> **I'll have these players**
> **Play something like the murder of my father**
> **Before my uncle, I'll observe his looks…**
> **If he grows pale, I know my course….**
> **I'll have grounds**
> **More relative than this; the play's the thing**
> **Wherein I'll catch the conscience of the king."**

It is just before the play begins, and Hamlet is troubled in his thoughts. Alone, he contemplates suicide:

> **"To be, or not to be [To live or to die]….**
> **To die, to sleep…. to die to sleep,**
> **To sleep perchance to dream, ay there's the rub [obstacle]**
> **For in that sleep of death what dreams may come…**
> **Must give us pause—there's the respect**
> **That makes calamity of so long life…."**

While the king and Polonius hide behind the curtains, Hamlet speaks to Ophelia as if he is mad, advising her to go to a nunnery. He says he has been driven mad by women's behavior like painting their faces and giving nick-names to their pets.

After Hamlet leaves, the king and Polonius emerge from their hiding place.

> **King: "Love? His affections do not that way tend,**
> **Nor what he spoke, though it lacked form a little,**
> **Was not like madness."**

The king fears "some danger" and decides he will ship Hamlet out of the country – to England to collect money owed to Denmark.

As the actors perform the play, Hamlet and his friend Horatio watch the king carefully to see if he will reveal his guilt by his reaction. When on the stage, the murderer pours poison into the player king's ear, King Claudius jumps up out of his seat, as Hamlet explains: "He poisons him in the garden for his estate, his name's Gonzago, the story is extant, and written in very choice Italian, you shall see anon how the murderer gets the love of Gonzago's wife."

King Claudius calls out "Give me some light. Away!" and rushes out, followed by Polonius, the Queen, and all the courtiers. Hamlet and Horatio are left.

Hamlet: "I'll take the ghost's word for a thousand pound."

Rosencrantz and Guildenstern enter with a message to Hamlet from the Queen, who wishes to see him. Just before Hamlet enters her room, Polonius tells the Queen to be harsh with Hamlet for upsetting the King. Polonius hides behind a curtain. Hamlet enters and speaks so harshly to the Queen that she calls for help. Polonius echoes her call: "Help!"

Hamlet: "How now, a rat? Dead for a ducat, dead."

He stabs Polonius through the curtain.

Queen: "O me, what have you done!"
Hamlet: "Nay, I know not, is it the king?"

King Claudius realizes that the sword that stabbed Polonius was meant for himself. He will send Hamlet immediately to England, guarded, with Rosencrantz and Guildenstern carrying a letter.

On the ship to England, Hamlet suspects Rosencrantz and Guildenstern. When they are asleep, he opens the letter they carry to the English authorities. It says Hamlet should be put to death. He substitutes another letter, asking death for those carrying the letter, Rosencrantz and Guildenstern. Hamlet escapes from the Danish ship when it is attacked by a pirate ship that brings him back to Denmark. Ophelia, who has depended on her father Polonius, hears of his death by the hand of Hamlet. She goes mad and falls from a tree to her death by drowning in a brook. Her brother Laertes returns from France for her funeral. As Hamlet, just returned to Denmark, watches, Laertes jumps into her grave to hold her in his arms. Hamlet follows him:

> **Hamlet: "I loved Ophelia. Forty thousand brothers**
> **Could not with all their quantity of love**
> **Make up my sum."**

He and Laertes begin to fight, but they are parted. The Queen and King tell Laertes that Hamlet is mad. The Queen wishes to protect Hamlet, but King Claudius has a darker reason. He meets with Laertes, and they plot Hamlet's death, to be brought about by Laertes in revenge for his father Polonius's death.

The King will arrange a fencing match between Laertes and Hamlet. As this is to be a sporting event, they will fence with swords that have tips on them – but Laertes' sword will not have a tip. A deadly poison will be applied to the tip, so that if Hamlet is only scratched, he will die. Claudius will make sure by preparing for Hamlet a cup of wine into which he will drop a jewel – as well as poison.

Hamlet and his friend Horatio are together before the match, and Hamlet confesses to him:

> **"How ill all's here about my heart, but it is no matter."**
> **Horatio: "If your mind dislike anything, obey it, I will forestall them and say you are not fit."**
> **Hamlet: "Not a whit. We defy augury [omens].**

There is special providence in the fall of a sparrow. If it be now, 'tis not to come: if it be not to come, it will be now; if it be not now, yet it will come—the readiness is all."

The King, Queen, Horatio, and all the courtiers enter to see the fencing match between Hamlet and Laertes. The trumpets and drums sound. Swords and daggers are set out. Laertes and Hamlet shake hands. They select their swords.

Laertes: "This is too heavy. [He is looking for the one without a tip.] Let me see another."

The King calls for the wine goblets to be set out.

King: "If Hamlet give the first or second hit…
The King shall drink to Hamlet's better breath
And in the cup a pearl shall he throw,
Richer than that which four successive kings
In Denmark's crown have worn."

The swordplay begins, and Hamlet scores the first hit.

Judge: "A hit, a very palpable hit."

The king sees that Hamlet is a better fencer than he had thought.

King: "Stay, give me [the] drink.
Hamlet, this pearl is yours. Give him the cup."

[He puts the pearl and the poison in the cup]

Hamlet: "I'll play this bout first, set it by a while."

The fencing goes on, and Hamlet scores again.

Queen: "He's sweating and scant of breath.
Here, Hamlet, take my handkerchief, rub your brows."

(She takes the poisoned cup)

"The Queen drinks to your fortune, Hamlet."

Hamlet: "Good Madam."

King: "Gertrude, do not drink."

Queen: "I will, my lord, I pray you pardon me."

King: (to himself) "It is the poisoned cup, it is too late."

They fence again, and it is a draw.

Judge: "Nothing neither way."

Laertes: "Have at you now."

Between rounds, he lurches at Hamlet and wounds him with the poison-tipped sword. Hamlet, feeling that he is wounded by a sword without a tip, forces Laertes to change with his sword. Hamlet takes up Laertes' sword. With it, Hamlet wounds Laertes.

Horatio: "They bleed on both sides."

Laertes confesses he is caught in his own trap: "I am justly killed with mine own treachery." The queen falls.

Hamlet: "How does the queen?"

King: "She faints to see them bleed."

Queen: "No, no, the drink, the drink, O my dear Hamlet, The drink, the drink, I am poisoned."(She dies.)

**Hamlet: "O villainy! Ho! Let the door be locked,
Treason, seek it out!"**

**Laertes: "It is here, Hamlet. Hamlet, you are slain,
No medicine in the world can do you good.
The treason is in your hand,
Untipped and poisoned; the foul plot
Has turned itself on me, lo, here I lie
Never to rise again: your mother's poisoned;
I can no more. The king, the king's to blame."
Hamlet: "The sword poisoned too! Then poison, to
your work."**

He stabs the king.

**Hamlet: "Here, you murderous, damned Dane.
Drink off this potion."**

He forces the king to drink from the poisoned cup.

Sounds are heard of "a march afar off," the arrival of Young Fortinbras, Prince of Norway. He had been given permission to march through Denmark on the way to his conquest of Poland.

**Hamlet: "O I die, Horatio…
I do prophesy the election lights on Fortinbras.
He has my dying vote… the rest is silence."**

**Horatio: "Now cracks a noble heart: good night, sweet prince,
And flights of angels sing you to your rest."**

**Fortinbras enters "with drum, colors, and soldiers."
He gives a final tribute to Hamlet, who has restored order to Denmark by removing the criminal, murderous king.**

Fortinbras: "Let four captains bear Hamlet like a soldier to the stage,
For he was likely, had he been put on [the throne]
To have proved most royal....
Go, bid the soldiers shoot."

(A peal of ordnance is shot off) as a tribute to Hamlet as he is carried off.

King Lear and His Three Daughters

Many years ago in Britain before it became England, King Lear ruled. As he was eighty years old, he decided to "shake all care and business" of being king. He would divide the country into three, ruled by his daughters. He orders a stately court event at which Lear asks the daughters, "Which of you... does love us most?"

The oldest daughter, Goneril, speaks first, and says she loves him more than life itself: "as child ever loved or father found." Pointing to a huge map, Lear awards her a one-third share of Britain. Regan, Lear's second daughter, speaks next. She declares that she loves Lear as much as her sister has said, only more. Lear awards her "an ample third of our fair kingdom." Then Lear turns to his youngest daughter, Cordelia, asking:

> "What can you say?..."
> Cordelia: "Nothing, my lord."
> Lear: "Nothing will come of nothing. Speak again."
> Cordelia: "I return those duties back as are right fit,
> Obey you, love you, most honor you.
> Why have my sisters husbands if they say
> They love you all?"...
> Lear: "So young and so untender?"
> Cordelia: "So young my lord and true."

Lear flies into a rage, denounces Cordelia, and disowns her. The Duke of Kent, a loyal friend to Lear, tries to warn Lear against flattery, but Lear banishes him. Then he awards half the kingdom each to the husbands of Goneril and Regan, the Dukes of Albany and Cornwall. They also will receive the power, status, and riches of the king. Lear reserves for himself only a hundred knights to attend on him. He, with his knights, will live monthly with his two daughters each in turn. He had planned to live with Cordelia, he reveals.

Lear sends for the King of France and the Duke of Burgundy, who have asked to marry Cordelia. They are at the court awaiting an

answer. Burgundy withdraws his offer when Lear refuses to give Cordelia a dowry. But the King of France still wishes to marry her, and they depart together. The sisters are left alone. Now they reveal their true feelings about Lear. Goneril speaks about his bursts of anger and his "poor judgment" in disowning Cordelia after "he always loved our sister most." Regan observes that he has never really known himself. The sisters decide they will work together to curb Lear's anger and his "authority."

At the castle of the Earl of Gloucester, his son Edmund is plotting against his brother Edgar. Edmund's aim is to inherit the land and wealth of his father by underhand means, as he cannot inherit legally. Alone, he speaks his thoughts: he will worship Nature as a goddess, having been born a child of "natural" behavior and also because he is handsome. He has forged a letter to himself, supposedly from his brother, suggesting they kill their father, Gloucester. Then they will share the inheritance. When his father approaches, Edmund pretends to hide the letter. But his father insists on seeing it. Like Lear, Gloucester acts in anger, losing his reason and judgment. Edgar is banished.

Now Goneril, at her husband's castle where Lear is living with them, complains to her servant Oswald about Lear. His knights, she says, are noisy, and Lear acts as if he is still king, making demands. She suggests that Oswald and his fellow servants "put on what weary neglect you will." They may refuse to carry out orders from Lear. If Lear doesn't like it, he can go to my sister's, she says. Lear enters, with his knights, to be treated coldly by Oswald. Kent is there, in disguise, and asks Lear to hire him. Lear's Fool enters. The Fool was a fixture of wealthy households. They were there to entertain with songs and riddles. This Fool, in addition, speaks plain truths to Lear, because the Fool is the only one who dares to do so. He sings a song to Lear:

"That lord that counseled you
To give away your land,
Come place him here by me

Do you for him stand...."
Lear: "Do you call me fool, boy?"
Fool: "All your other titles you have given away; that you were born with."

Goneril enters and speaks harshly to Lear about the knights' quarrels and riots.

Lear: "Are you our daughter?.. .
Does any here know me?...
Who is it that can tell me who I am?"
Fool: "Lear's shadow."

Goneril insists that Lear reduce the number of knights who follow him.

Lear: "O Lear, Lear, Lear!
"Beat at this gate, that let your folly in [Striking his head]
And your dear judgment out."

Lear asks the goddess Nature to make Goneril's child, should she have one, bad-tempered and a torment to her...

"that she may feel
How sharper than a serpent's tooth it is
To have a thankless child!"

Lear rushes out, to discover that his hundred knights have been reduced to fifty. Weeping, Lear takes comfort in the fact that he can go to live with Regan:

"I have another daughter
Who I am sure is kind and comfortable."

He leaves with the Fool, while Goneril complains to her husband, the Duke of Albany. She has written to Regan to tell her of Lear's approach. Oswald bears the letter. Kent, in disguise, is hired by Lear

to serve him. Lear sends Kent to Regan also with a letter. As he departs, Lear fears he may be going mad.

Meanwhile, at Gloucester's castle, Edmund lies to his father that he and Edgar have fought over the [forged] letter and that Edgar wounded him; he actually wounded himself. Again his father believes a lie, and Edgar is banished under threat of death. Regan and her husband, the Duke of Cornwall, arrive at Gloucester's castle. They announce they have come to visit him, to ask his advice about the "differences" that have arisen between Goneril and Lear.

Kent and Oswald also arrive at Gloucester's, each with his letter. Kent insults Oswald and challenges him to fight, as the cowardly Oswald cries out for help. Edmund and Cornwall arrive. Asked why he is fighting Oswald, Kent replies that Oswald's face did not please him.

> Cornwall: "No more, perchance, does mine, nor his, nor hers."
> Kent: "Sir, it's my occupation to be plain: I have seen better faces in my time than stand on any shoulder that I see before me at this instant."

Cornwall is not amused and calls for the stocks. Kent is put in the stocks. Alone, he reads a letter from Cordelia, whom he is informing about Lear's treatment.

The banished Edgar appears, and tells us he is taking the disguise of Poor Tom, a beggar like many in the countryside. These poor creatures were released from mental institutions to beg from farmers who might pity them.

Lear appears with the Fool and attendants, and sees his servant Kent in the stocks. He is outraged at the insult, though Kent is set free soon. When Regan arrives with Cornwall, Lear complains to her of Goneril's "sharp-toothed unkindness." Regan suggests that Lear return to Goneril's.

Lear: "Ask her forgiveness?
I confess that I am old,
Age is unnecessary: on my knees I beg [he kneels]
That you'll give me clothing, bed, and food."

Goneril enters, and Lear says to her: "Are you not ashamed to look upon this beard? O Regan, will you take her by the hand!"

Regan suggests that Lear return to Goneril "dismissing half your train"…

Lear: "I can be patient; I can stay with Regan,
I and my hundred knights."
Regan: "Not altogether so; I looked not for you yet, nor am provided…
I entreat you to bring but five-and-twenty…"
Lear: "I gave you all --"
Regan: "And in good time you gave it….What need one?...."
Lear: "O Fool, I shall go mad."
(Lear rushes out, with the Fool and Gloucester. Gloucester re-enters.)

Goneril: "My Lord, entreat him by no means to stay."
Regan: "He is attended by a desperate train, and what they may incense him to …wisdom bids fear."
Cornwall: "Shut up your doors, my lord; it's a wild night.
My Regan counsels well: come out of the storm."

At a heath in the thunder, lightning, and pouring rain, Lear stands against the wind with the Fool at his side.

Lear: "Blow winds and crack your cheeks! Rage! Blow!
You cataracts and hurricanoes, spout

Till you have drenched our steeples, drowned the weathercocks....
And you, all-shaking thunder...
Crack Nature's moulds, all seeds spill at once
That make ungrateful man!...
I am a man more sinned against than sinning."

Kent arrives and leads them to a shack where they can shelter. Lear sends the Fool in first: "in, boy, go first." For the first time, Lear realizes that there may be others suffering in the storm, poor people in the land whose clothing is too ragged to protect them from the weather:

"O I have taken too little care of this!"

The Fool rushes out of the shack:

"Here's a spirit!"

It is Edgar, disguised as the mad man Poor Tom. Lear identifies with him and asks:

"Did you give all to you daughters?"

Edgar says "the foul fiend" [the devil] is chasing him. (Elizabethans believed that madmen were possessed by the devil.) Gloucester arrives, to lead them to a better shelter. He brings the news that "his daughters seek his death." Gloucester has received a letter informing of the arrival of the French to assist Lear. Gloucester tells his son Edmund this news. Knowing it will put his own father in danger, Edmund tells Cornwall, who sends soldiers to arrest Gloucester.

In a farmhouse, Gloucester houses Lear, Kent, and the others. Lear is now quite mad, Looking at a stool, he claims it is Goneril, whom they will put on trial. He, the Fool, and Poor Tom will be the judges. Kent convinces Lear to rest. Soon Gloucester returns to tell them of a plot to kill Lear. They are to carry him to Dover, an English port

nearest to France, where Cordelia and the French army are expected to arrive.

Cornwall sends Edmund to escort Goneril to her husband, Albany. When the French arrive, Albany's troops will fight them. On the trip Goneril plans to inform Edmund of her affection for him. At Gloucester's castle, Cornwall's men take Gloucester prisoner as a "traitor." He is tied to a chair and asked where they can find Lear. Gloucester confesses that Lear has been taken to Dover because of the sisters' cruelty to him. He predicts that he will see revenge come to Goneril and Regan for their treatment of Lear... "See it you never shall," says Cornwall, who blinds Gloucester in one eye. As Regan insists, "the other too," a servant tells Cornwall to stop. They fight, and Cornwall is wounded. Regan takes a sword and kills the servant.

Blinded, Gloucester calls out for his son Edmund to help him. Regan tells him, "You call on him that hates you. It was he that told us of your treason." Now Gloucester realizes that his son Edgar was deceived by Edmund. As to Gloucester, "Throw him out," says Regan, "and let him smell his way to Dover." The servants will enlist Poor Tom [Edgar] to lead Gloucester.

Edgar, as Poor Tom, sees his blind father: "Who is it that can say 'I am at the worst?' he asks. I am worse than ever I was." As Edgar leads Gloucester, he laments,

> **"As flies to wanton boys are we to the gods,**
> **They kill us for their sport."**
>
> **He asks to be led to Dover:**
> **"There is a cliff, whose high and bending head**
> **Looks fearfully in the confined deep,**
> **Bring me to but the very brim of it,...**
> **From it I shall no leading need."**

But when they arrive at the cliff, Edgar makes blind Gloucester think they are high up, when actually they are on level ground. Gloucester thrusts himself forward and faints, believing he has fallen. Edgar now speaks to Gloucester using the dialect of a country fellow, and says it is "a miracle" that on such a fall Gloucester wasn't hurt.

In Dover, Lear is still mad. Wearing a crown of wild flowers, he meets Gloucester, who recognizes the king's voice: "Is it not the king?" Lear:

> "Ay, every inch a king." In his madness Lear talks of justice:
> "Through tattered clothes small vices do appear;
> Robes and furred gowns hide all. Plate sin with gold,
> And the strong lance of Justice hurtless breaks."....

As men from Cordelia enter, Lear runs off. Now the sides are drawn up for battle. Goneril, Regan, and Edmund, the evil characters, are against Lear, Gloucester, Edgar, and Albany, the good ones. Albany will lead the British against the French.

Edgar hears news from one of the men that the French with Queen Cordelia have landed. Oswald enters, and seeing Gloucester, draws his sword to kill the old blind man. Edgar, using country dialect, pretends to be a local man, challenges Oswald, and kills him. He finds a letter Oswald was carrying, from Goneril to Edmund, suggesting that the two of them kill her husband Albany and then marry. Regan's husband, Cornwall, has died from the wound a servant gave him for blinding Gloucester. Cordelia enters with a doctor and Lear, carried on by servants. When he awakes, Cordelia speaks to him and asks his blessing.

> Lear: "Do not laugh at me.
> For, as I am a man, I think this lady
> To be my child Cordelia."
> Cordelia: "And so I am, I am."...

They leave together.

The battle between the forces of France and Britain begins, with Albany leading the British and Regan appointing Edmund to represent her half of Britain. The French forces are defeated, and Lear and Cordelia are taken prisoner. Edmund, enjoying the fact that both sisters are in love with him, vows that Lear and Cordelia will not be pardoned, as Albany intends. Edgar shows Albany the treason that is the letter from Goneril to Edmund, plotting Albany's death. Edmund with his forces leads Lear and Cordelia to prison, as Lear rejoices that they are together:

> "We two alone will sing like birds in the cage,
> When you ask for my blessing,
> I'll kneel down
> And ask your forgiveness."

Edmund gives a note to the captain ordering the deaths of Lear and Cordelia in prison. Goneril and Regan enter with Edmund and Albany, who arrests Edmund and Goneril for the letter of treason. She has poisoned her sister, and Regan, ill, leaves. A herald announces the charge of treason against Edmund and calls for a challenger. Edgar steps forth unknown, as he is wearing full armor, including his helmet. After trumpets sound three times, "they fight. Edmund falls." News comes that Goneril has killed herself. As he is dying, Edmund says, "Some good I mean to do in spite of my own nature." A captain is sent too late to the prison with a pardon. Lear enters (with Cordelia dead in his arms.)

> Lear: "Howl, howl, howl, O you are men of stone;
> Had I your tongues and eyes, I'd use them so
> That heaven's vault should crack."

Hoping she is alive, Lear holds a mirror up to see if there is breath or if a feather moves…

> "Why should a dog, a horse, a rat, have life

And you no breath at all? You'll come no more,
Never, never, never, never, never!"(dies.)

Edgar will rule a united Britain:

"The weight of this sad time we must obey;
Speak what we feel, not what we ought to say.
The oldest have borne most: we that are young
Shall never see so much, nor live so long."

Tales from Shakespeare

TEACHER'S GUIDE

I. Macbeth and the Three Witches

Reading: Going around the room, each student reads a few sentences of the text. The teacher may wish to read the beginning sentences. Ask for volunteers or choose readers of the dialogue.

Questions for Discussion: [parts of story indicated in parentheses]

1. **(beginning)How do we learn of Macbeth's bravery in battle?**
2. **How do Macbeth and Banquo react to the witches?**
3. **(Lady Macbeth and the letter) What does she tell us about Macbeth? How does her image of a card game explain Macbeth?**
4. **(the murder) Why does Lady Macbeth back out?**
5. **(After the murder) Why does Macbeth kill the men who were guarding the king? What excuse does he give?**
6. **(Macbeth as king) Is he happy? Why must Banquo be killed?**
7. **(The banquet) Why do you think only Macbeth sees the ghost? How does Lady Macbeth help him and explain to the guests?**
8. **(Doctor and Nurse, Lady Macbeth walks and talks in her sleep) Why do you think Lady Macbeth does this?**
9. **(Macbeth visits the 3 witches) What does he learn from the witches? How does he react?**
10. **How has Macbeth changed from the beginning of the story? What clues told us of the change?**

II. Prospero the Magician (The Tempest)

Reading: Going around the room, students read in turn. Volunteers read quotes.

Questions for Discussion:

1. **Who caused the tempest and shipwreck at the beginning? How does Prospero explain the cause to Miranda? Who is Ariel?**

2. What does Ariel tell Ferdinand happened to his father, the King of Naples? Is it true?
3. Who is Caliban and how did he get to the island? What is his job?
4. At the banquet when Ariel play the part of a Harpy what is his accusation of the three wrongdoers? How do they react?
5. Does Prospero know Miranda and Ferdinand will fall in love?
6. What does Prospero accuse Ferdinand of and what is his punishment?
7. What does Prospero mean when he says that reason is more noble than anger?
8. How does the story end? Are you satisfied with the ending?

III. The Magic Love Flower

Reading: Going around the room, students read in turn. Volunteers read quotes.

Questions for discussion:

1. (opening) The story takes place a very long time ago. Do you believe that parents now, as then, should choose the person their child will marry? Is the Athenian law too strict?
2. "The course of true love never did run smooth," says Lysander. Is this true? Do you know of an example?
3. (Oberon and Titania) Why are they quarrelling?
4. (The magic love flower)Why does Oberon send Puck to get the magic love flower? What does it do? What is Oberon's plan?
5. (Bottom with the donkey's head) How does Bottom act when he is wearing the donkey's head? How does Titania act when she sees him? How do Titania and Bottom become themselves?
6. (The lovers awake) Now dreams come into the story. How are they used to explain the events of the night?
7. (The workmen's play) As expected, things go wrong when the play is presented. What happens?
8. (fairies singing and dancing)The fairies bless the three newly married couples. What are the blessings the fairies wish for?

IV. Lost and Found (Twelfth Night)

Reading : Going around the room, students read in turn. Volunteers read quotes.

Questions for discussion:

1. **What does Viola believe happened to her twin brother?**
2. **(Orsino) What does his first speech tell us about him?**
3. **Viola goes with a message of love from Orsino. What do you think of Olivia? How do we know she is interested in "Cesario"?**
4. **(Sir Toby drinking with his friends) What is Sir Toby Belch doing at Olivia's house? How does her steward, Malviolio, react?**
5. **Why does Maria, the maid, decide to fake a love letter to Malviolo? Why does Malvolio believe the letter? Yellow stockings cross-gartered and smiling: why does Malvolio do it?**
6. **(Sebastian and Viola are reunited) Is Sebastian believable?**
7. **Do you believe Orsino's switch of emotions?**

V. Rosalind and Orlando

Reading: Each student in turn reads. Volunteers read the dialog.

Questions for discussion:

1. **(beginning) of story) What do we learn about Rosalind and Celia, Oliver and Orlando at the beginning? If you were in the audience of 2,000 at the Globe Theater, would you have thought Orlando would win the wrestling match?**
2. **(in the forest)Why does Orlando hang verses on trees?**
3. **(Rosalind and Orlando meet.)Why is she disguised as a boy? What change is in Orlando when he thinks he speaks to a boy?**
4. **Why does Rosalind, as Ganymede, propose meeting Orlando every day in the forest? What does she say about women to discourage him? How do we know that 'Ganymede' is female?**

5. (Rosalind meets Phebe) Why would Phebe turn down Silvius and fall in love with Ganymede? What does Rosalind tell Phebe and why does she tell the shepherdess this?
6. (final scene) How do the Duke and Orlando "cover up" the fact that they did not recognize Rosalind earlier? What gives the marriage of the three couples a magical effect?

VI. Imogen Walks Across Britain

Reading: Each student in turn reads. Volunteers read the dialog.

Questions for discussion:

1. (beginning of story)The wicked stepmother, Cymbeline's second wife, may remind you of other stories – what are they? What schemes does the Queen have in mind?
2. (Posthumus in Rome) Why would Posthumus agree to such a wager? What is it about Jachimo that tells he is a sly villain?
3. (Jachimo and Imogen) How and why does Jachimo convince Imogen to keep his trunk safe?
4. (Imogen in the forest) Why does Imogen leave her home dressed as a boy? Where is she going? When she finds the cave where Belarius has brought up the young men (actually her brothers), what does she do?
5. (The war of Britain and Rome) What is the General's plea in behalf of the "boy" Imogen? (Ending) Shakespeare resolves everything pretty fast. Is the story too quickly resolved?

VII. Portia and the Three Caskets

Reading: Students in turn read a few sentences. Volunteers read dialog.

Questions for discussion:

1. (Beginning) What are the three caskets made of, and why must Portia invite her suitors to choose? How does Nerissa

console Portia when she complains about her father's decision?

2. (Casket choosing) How do the first two suitors present themselves and what reasons do they give for their choices?
3. (Bassanio and Antonio in Venice) Has Antonio helped Bassanio with money before? Why is important to establish the fact that Antonio is rich? Have Bassanio and Portia met before?
4. (Portia and Bassanio in Belmont) Do you feel that the description of Bassanio's approach, with attendants and gifts, indicates that Antonio's money was well spent?
5. What do you think about the fact that Portia is very forward in her speech to Bassanio, especially when she says, she is "all" his?
6. When Antonio's letter arrives, saying there will be a trial because his ships have "miscarried," why does Portia spring into action? Is she trying to save the friendship or her marriage?
7. (The court) Is Portia a good lawyer? Does she create suspense?

VIII. Romeo and Juliet

Reading: Students read in turn a few sentences each from the beginning. Teacher reads balcony scene.

Questions for discussion:

1. "Star-crossed" is the first thing Shakespeare tells us about Romeo and Juliet when the actor called "Chorus" introduces the play. It means that plans may turn out badly. How does their very first meeting turn out to be 'star-crossed?'
2. In what other events in the story are the couple star-crossed?"
3. Neither Romeo nor Juliet turns to parents, but to another older person for guidance and help. Who is Romeo's guide and who is Juliet's? How do they help and advise them? Do they succeed?

4. **Arthur Brooke wrote a long poem on which Shakespeare based this tragedy. But Brooke says Romeo and Juliet are justly punished for their behavior. Shakespeare blames the parents. The Prince declares at the end to the parents: "See what a scourge [punishment] is laid upon your hate." Whom would you blame?**

IX. Hamlet

Reading Aloud: around the room and volunteers for dialog.

Questions for discussion:

1. **Shakespeare is careful to point out things Hamlet says about himself. From these quotes, what kind of person is Hamlet?**
   "No more like my father than I to Hercules."

   "But break, my heart, for I must hold my tongue."

   "The world is out of joint. O cursed spite,
   That ever I was born to set it right."

   "Out of my weakness and my melancholy he [the devil] abuses [deceives] me"

   "The play's the thing
   Wherein I'll catch the conscience of the thing."

   "The readiness is all."
2. **Notice that Hamlet is usually alone, except for his friend Horatio. What people surround his enemy, King Claudius?**
3. **What does Fortinbras mean in his final tribute to Hamlet?**

X. King Lear

Reading: Each student in turn reads. Volunteers read the dialog.

Questions for discussion:

1. **Looking at his behavior in the opening scene, how does King Lear change in the course of the action? Notice that he says, "I have taken too little care of this" when he thinks of poor people suffering in the storm. Before his first appearance in the story, has Lear been a good king?**
2. **Can you tell that Goneril's and Regan's speeches are false in the opening scene? And when alone what do they tell us about Lear?**
3. **Shakespeare draws clear lines between the good and evil characters. Who are the good ones and why? Who are the evil ones and why? Which side did you think would win and why?**

Tales from Shakespeare

This book is designed to introduce young readers to the lively stories Shakespeare tells. They will meet ghosts, witches, fairies, monsters, heroes, heroines, and villains in action-filled tales comic and tragic.

Shakespeare's plays were written to be spoken on the stage, so the dialog I have included is easy to read. This book is primarily for young readers between the ages of ten and thirteen, depending on their reading skills. Middle schools' classes are an ideal place, and with this thought in mind, I have included for the instructor a Teacher's Guide on each chapter.

Telling moral tales in which good triumphs over evil, these ten stories are arranged by ease of reading, "Macbeth" being the easiest. It has an exciting story with two protagonists, a man and a woman, both of whom change character as the story progresses. "King Lear" is the most difficult.

Author Alice Griffin earned her Ph.D. from Columbia University. Professor emerita in English, she has taught at Hunter and Lehman Colleges of The City University of New York. Her books on Shakespeare include Pageantry on the Shakespearean Stage (Twayne), The Sources of Ten Shakespearean Plays (Thomas Y. Crowell), Rebels and Lovers: Shakespeare's Young Heroes and Heroines (New York University Press), and Shakespeare's Women in Love (nd Press) She invites your comments. alice@theaterpro.com

Illustrator Audrey Griffin resides in England, where her ngs have been exhibited.

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